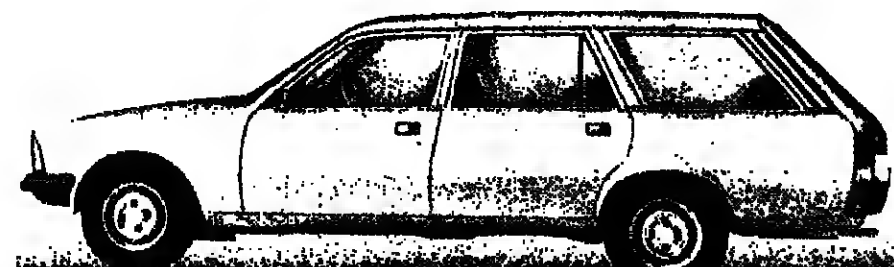


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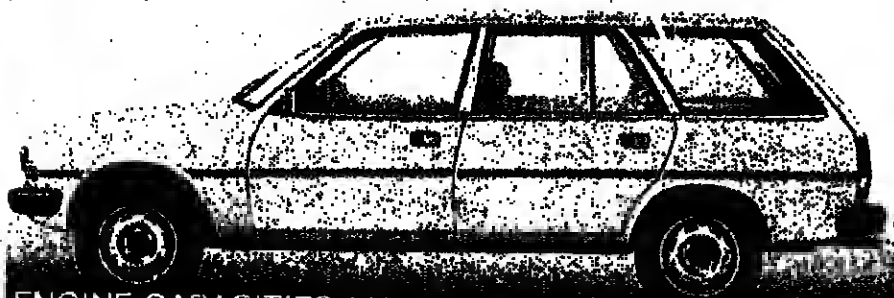
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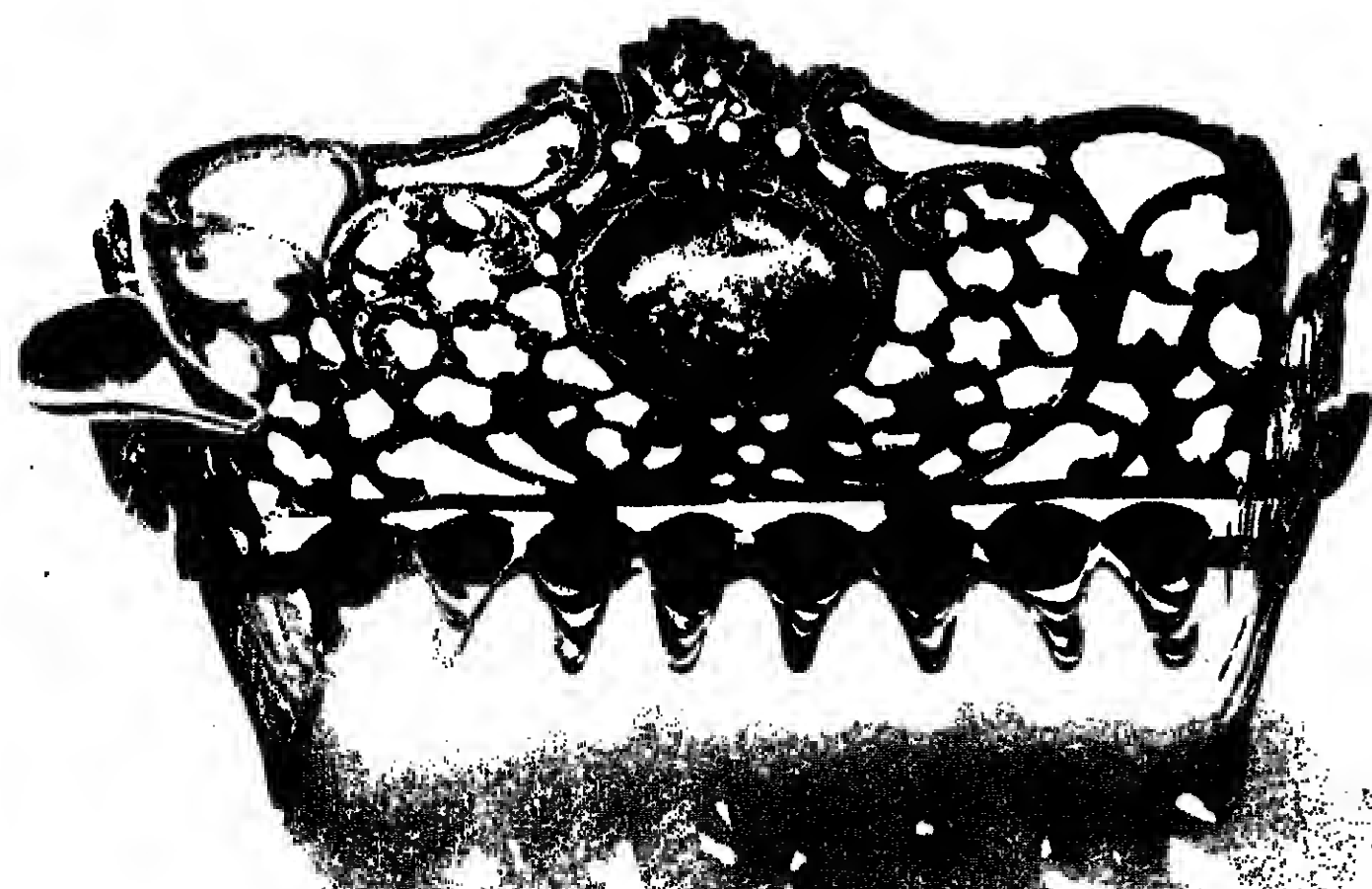
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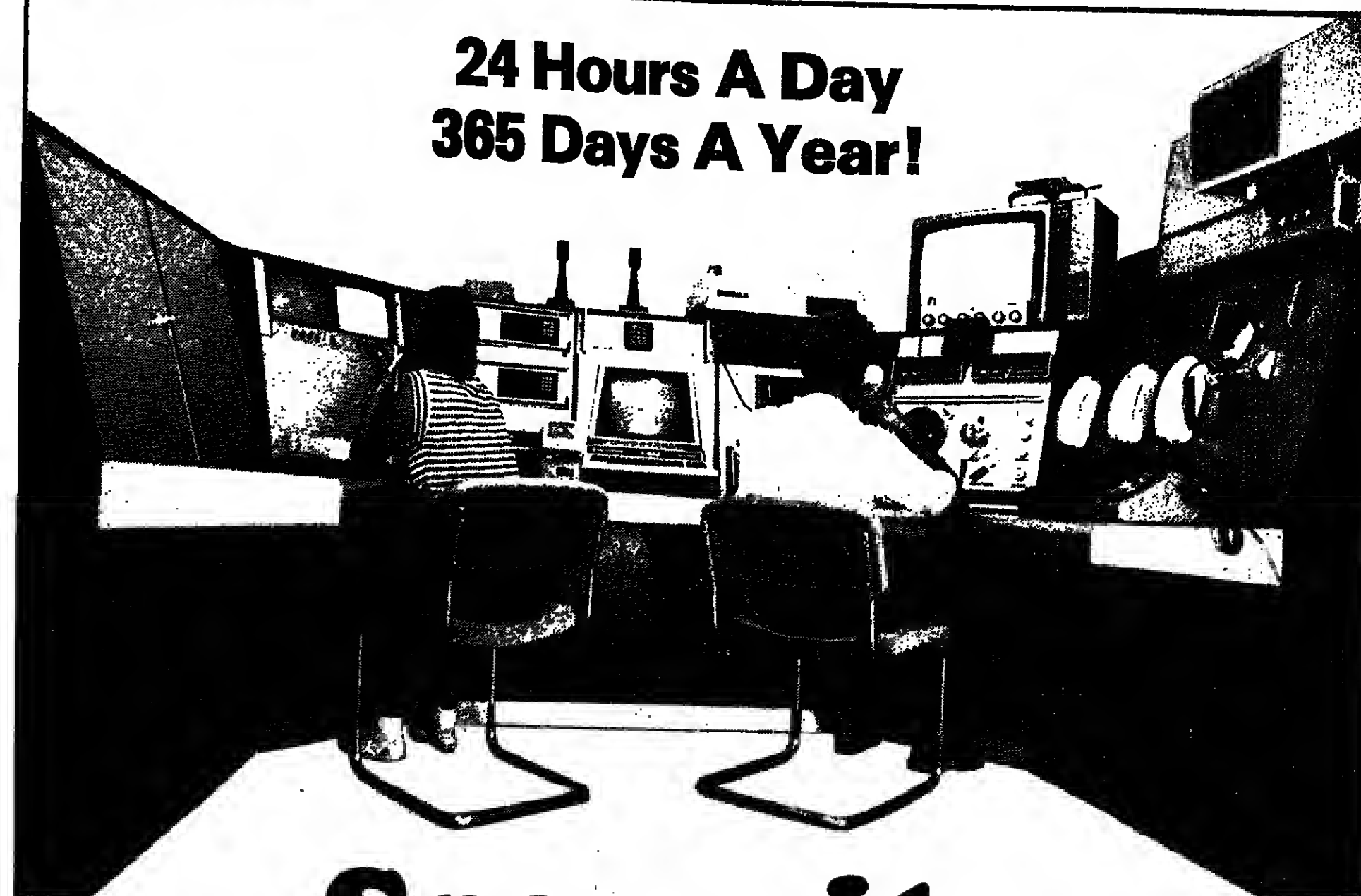


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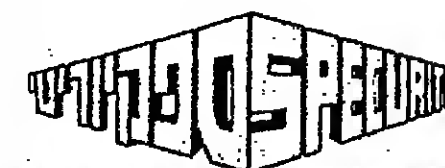
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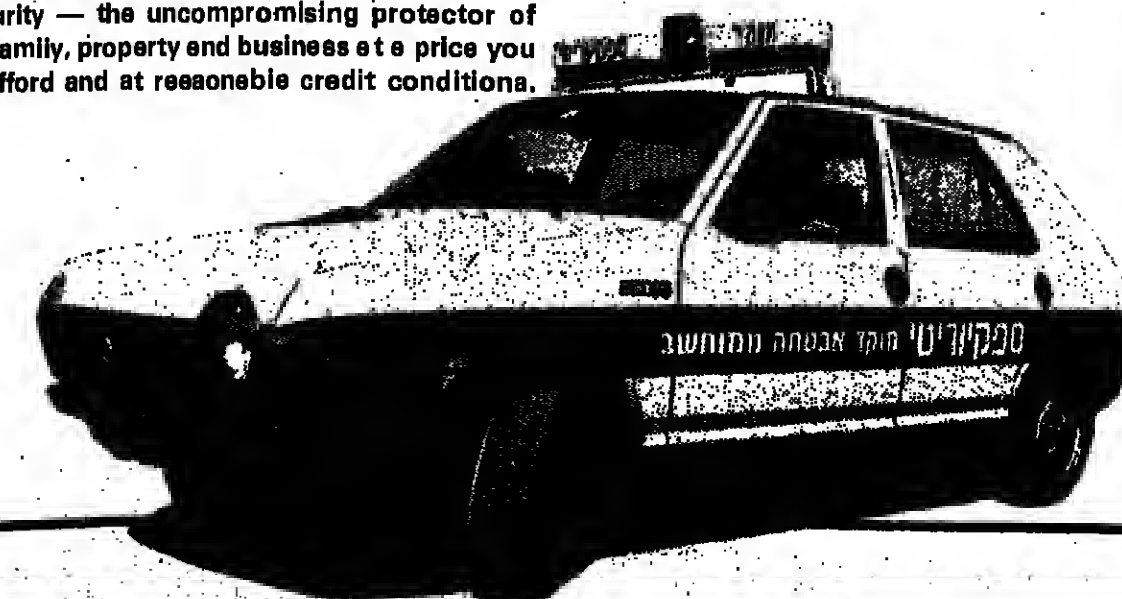
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In this issue

Daniel Gavron talks to Moshe Maoz and Itamar Rabinovich about the situation in Syria.	5
Moshe Kohn presents the views of three rabbis on Hanukka.	6
Haim Shapiro on Jerry Falwell.	8
Philip Gillon meets the travelling tennis pros.	9
Alex Berlyne's With Prejudice.	10
The Book Pages.	12
Marketing with Martha.	15

In the Poster Pullout:

Dance	D
Theatre	E
Chess	F
Television	G
TV and Radio Schedules	H
Matters of Taste	J
Bridge	K
Rock, Etc./Music & Musicians	L
Cinema	M
The Art Pages	N

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"PRESIDENT ASSAD knows how to honour an agreement," former prime minister Menachem Begin declared in the Knesset in the early days of the Lebanon War. The former premier may have been dissembling with regard to his intentions at that time; but the respect he expressed for the Syrian leader was genuine.

I sensed a reluctant admiration for Israel's most dangerous and implacable enemy this week when I spoke to experts in the light of rumours that the Syrian president is seriously ill, or possibly even dead. "Coal," "Intelligent," "shrewd," "patient," "pragmatic," were only some of the complimentary adjectives used to describe Hafez Assad, who has held power in Syria for an unprecedented 13 years.

"If he is healthy, you can be sure that he is in control," says Prof. Moshe Maoz, chairman of the Hebrew University's Department of Islamic Studies. "He has managed to create a strong, stable, presidential regime in Syria, the first in modern times."

"He is the sole leader in Syria," confirms Prof. Itamar Rabinovich, head of Tel Aviv University's Shiloah Institute for Middle East Studies. "His 13 years of stable rule are important in themselves."

Assad's power is based on both the army and the Ba'ath party, says Maoz; but it is the army which is the most cohesive and the most important. The "mon on horseback" always wins in Syria, agrees Rabinovich, "but he also needs the party to stay in power." Assad has bath.

"If he has had a heart attack, I'm not surprised," observes Maoz. "He holds down a lot of jobs." As well as being president, Assad is supreme commander of the army, secretary-general of the Ba'ath party and the head of several intelligence units. He receives reports from all branches and is personally involved in everything that happens in the country.

ASSAD'S WEAKNESS, notes Maoz, is the fact that he is an Alawi. The Alawis comprise only 12 per cent of Syria's population, and the Sunnis, who constitute 70 per cent, mostly don't regard them as Moslems. The Alawi sect is a 9th century offshoot of the Isma'ili movement, which split from orthodox Islam in the 7th century. The Alawis have ruled Syria for almost two decades; but Assad is the first who dared to seize formal power, making himself president and confirming it in a plebiscite.

Assad has placed Alawi officers in key posts in the army and intelligence services. More than half the sensitive positions in the military are manned by Alawis. Another group backing him is the clique of ambitious career officers, who benefit from the growth and prestige of the armed forces. Apart from his military control, he has also placed himself at the head of a powerful political coalition, led by the Ba'ath, but including the communists and other left-wing groups.

This includes important Sunni Moslem figures such as Foreign Minister Abdul Halim Khaddam, Defence Minister Mustafa Tlas and Chief of Staff Hikmat Shehadi. Having surrounded himself with a group of loyal associates, he has prevented any of them from gaining position of real power.

regime, unlike that of other Arab states, is essentially secular. Islam is not defined as the "state religion" of Syria as it is in most Arab states, although the Syrian constitution does specify that the



IF ASSAD GOES

Daniel Gavron

head of state must be a Moslem. Assad has won considerable support among the peasant class, who have benefited from his land reform programme and from the workers in the towns, who now work an eight-

hour day and who have secured paid vacations and pensions under his regime. There is also free education to university level, even if the standard of education at all levels is not very high at the present time.

Syria has a reasonably stable economy, with a flourishing

agriculture, recently enhanced by the Euphrates Dam project. It is self-sufficient in oil.

Assad has done his best to placate the Sunni majority by granting funds for building mosques and by making a point of attending prayers; but this has not really helped. The Sunnis, particularly the rich land-owners, whom he dispossessed in the land reform programme, hate him. But where the carrot did not help, he has not hesitated to wield the stick, as proved by his ruthless suppression of the Moslem Brotherhood revolt in Hama last year.

Assad has concentrated enormous resources in building up his army, working towards what he calls "strategic parity" with Israel. With half a million men under arms, and several hundred thousand more in the reserves, the Syrian army is one of the largest military forces in the world, after those of the super-powers.

Some of the cost is underwritten by the Libyans and the Saudi Arabians (who regard their contribution as an "insurance policy"). But there are rumours that the Soviet Union, apart from its technical assistance, actually makes a contribution to the Syrian military budget.

RABINOVICH is reluctant to speculate about what will happen when Assad goes, merely noting that a number of potential conflicts might emerge. There is a possible personal-factional split in Assad's immediate circle, a military-civilian split between the army and the Ba'ath and, above all, an Alawi-Sunni split.

The Alawis are in real danger, if Assad leaves the scene, says Rabinovich, as "a lot of Sunni blood has been spilled." He thinks the Alawis are preparing for this. Rifa'at Assad, the president's flamboyant brother, commands the powerful Defence Detachments, which could defend Alawi interests. Another brother, Jamil, is recruiting an Alawi militia in the Latakia region, where most Syrian Alawis live. He does not discount the possibility of some sort of autonomous Alawi region and near-anarchy when Assad goes. But he hastens to point out that there is no sign of this at present. And since there is no real evidence of this sort of nervousness, he tends to believe that Assad is still in control.

Maoz thinks that there is enough interest in continuity within the ruling clique to maintain stability if Assad is unable to rule. He cautions against the report in a morning paper that the president's powers have already been transferred to a committee of five; but he adds that this is probably just what will happen when Assad is unable to continue in power.

Defence Minister Tlas, Foreign Minister Khaddam, Chief of Staff Shehadi, Rifa'at Assad, together with some important Alawi officers, such as Mahmud Khouli, head of air force intelligence, and Ali Douba, commander of a key armoured division, would probably form a coalition before one of them emerged as the top man.

Mustafa Tlas, a colourless figure and a Sunni, might well serve as caretaker president, suggests Maoz, noting that before Assad seized the presidency, the Alawis controlled Syria, with Nureddin Atassi serving as the figurehead (Sunni) president.

Rifa'at Assad is obviously a strong contender to assume his brother's mantle; but he is intensely hated — even among the ruling clique — for his ruthlessness and alleged corruption. Despite his doc-

torate from Moscow University, Rifa'at has the image of a swashbuckling bandit chieftain — very different from the cool, careful, modest Hafez Assad.

Another obvious contender is Chief of Staff Shehadi. But the real power might well lie with one of the Alawi officers, such as Khouli or Douba, provided that Assad's coalition holds together.

HOW WILL Hafez Assad's eclipse, if and when it comes, affect Israel? Rabinovich comments that Assad is "the devil we know," and a man who can "deliver the goods," if an agreement is reached with him. The question, though, is not one of policy, but of the ability to conduct policy. Assad has been skilful and determined about pursuing what he sees as Syria's interests.

Maoz thinks that there could be a period of several months during which Syrian policy would be less activist, as the new men concentrated on shoring up their power. He sees only one field of foreign policy where the departure of Assad could have an effect: relations with Iraq.

The Syrian-Iraqi rivalry is not new and the Ba'ath parties of the two countries have been at loggerheads for a long time. Most of the founders of the Syrian Ba'ath now live in Iraq and regard themselves as the "true Ba'ath." But the clash has taken on a very personal overtone with the hatred that has developed between Assad and Iraqi President Saddam Hussein.

Assad's departure could lead to a reconciliation between Syria and Iraq. On the other hand, the Iraqis might feel tempted to take advantage of a temporarily weak Syria. This is most unlikely, as Iraq has its hands more than full with the Gulf War; but in the Middle East no course of events can be discounted.

If Assad's Alawi-dominated coalition is overthrown, says Maoz, it is possible that Syria will adopt a stand as "moderate" as that of Iraq, which today is prepared to accept Israel as a fact; but if the Alawis remain in control, even behind the scenes, the policy is not likely to change.

Maoz notes that Syria's fear of Israel is perfectly genuine and even well founded. "We are sitting near Damascus," he says. "They are not sitting on top of Jerusalem." In Lebanon's Bekaa Valley the Israeli Defence Forces are only 25 km. from Damascus; in the Golan Heights, the IDF is 45 km from the Syrian capital.

Any Syrian regime is going to safeguard what it regards as legitimate Syrian interests in Lebanon, he observes, and no government in Damascus is going to accept permanent Israeli occupation of the Golan Heights.

Maoz does not see any weakening of the Moscow-Damascus axis. The Russians are too involved in Syria to pull out, and the Syrians are too dependent on the Soviets to expel them. The Soviets are interested in a strong Syria and Syria is interested in continuing to receive military aid and backing from the Soviet Union.

BEFORE THE Ba'ath revolution of 1963, Syria was one of the least stable countries in the Middle East. Coup followed coup and leader followed leader with bewildering rapidity. Hafez Assad has brought strength and stability to his country. It remains to be seen whether the system will survive the man. But it is not by any means certain that we are going to discover the answer to that riddle so soon.

הכרזה מן האולם

THE YEAR is 141 BCE, two decades after Judah Maccabee cleansed the Temple in Jerusalem and concluded a friendship pact and military alliance with Rome. His brother Jonathan, who became leader of the Hasmonean revolt after Judah was killed, is a prisoner of the Seleucid general Tryphon. The only free survivor of the five Hasmonean brothers is Simeon, the eldest, who served Judah and Jonathan as chief adviser. We read in the First Book of Maccabees, chapters 12-14:

"The surrounding Gentiles were now bent on destroying (the Jews) root and branch, saying to themselves: 'The Jews have no leader or champion, so now is the time to attack them and blot out the memory of them...'

"When Simeon heard that Tryphon had mustered a large force to invade and destroy Judea, and when he saw that the people were in a state of panic, he went up to Jerusalem, assembled the people, and encouraged them in these words:

"You know what I and my brothers and my father's house have done for the Toro and the Temple and what hardships we have endured. My brothers have all fallen in Israel's cause and I am the only one left. Now Heaven forbid that I should grieve my own life in time of trouble, for I am not worth more than my brothers. I will take up the cause of my nation and the Temple and of our women and children, for all the Gentiles in their hatred have gathered to destroy us."

"At these words, the people were enraptured, and they shouted in answer: 'You are our leader in place of Judah and Jonathan your brothers. Fight our battles, and we will do whatever you tell us...'

And the assembly of "priests, people, rulers of the nation and elders of the land" declared Simeon their "leader and High Priest forever, until a true Prophet appears."

That prophet apparently was Simeon's son and successor, John Hyrcanus (134-104 BCE), of whom Josephus writes (*Antiquities*, XIII, 300; *Wars*, II, 8): "John Hyrcanus... could in no wise complain about his fortune, for he alone was privileged to have the three greatest boons: dominion over the people, the High Priesthood, and the power of Prophecy." (See also Talmud Sota 33a with Rashi.)

Thus the Hasmoneans early on possessed what Rabbi Shimon bar Yohai described (Pirkei Avot 4:17) as three primary crowns: "The crown of Tora (Prophecy), the crown of priesthood, and the crown of political leadership."

But in assuming two crowns that did not rightly belong to them — those of Prophecy and political leadership — and in using them the way they did, the Hasmonean priestly dynasty forfeited what according to Rabbi Shimon is the greatest crown of all, "the crown of good name," says Rabbi Ze'ev Gotthold, of Jerusalem. He is an Orthodox rabbi, disciple of Rabbi Joseph B. Soloveitchik, author of scores of learned articles on Jewish history and law, and former director of overseas relations at the Ministry for Religious Affairs.

WHAT HAPPENED after the Hasmoneans acquired total power is an outstanding example, Gotthold believes, of Lord Acton's aphorism: "Power tends to corrupt; absolute power tends to corrupt absolutely." Ironically, no sooner had the Hasmoneans defeated the Seleucid Syrian Hellenes and their Jewish Hellenizing allies in Judea

Still burning issues

MOSHE KOHN talks to three religious thinkers about the Jewish need to guard against new manifestations of Hellenism.



than they themselves started heaping corrupt Hellenizers typical of their time and region.

Instead of usurping the crown of political leadership, which belonged to the Davidic line, says Gotthold, "Simeon should have been content to remain with the crown of priesthood, and should have reconvened the Men of the Great Assembly to serve as the people's governing body."

None the less, "if not for the 'fanatical' Hasmoneans, Hellenistic paganism would have won out immediately in Judea, Judaism and the Jews would have disappeared as a force, and there would most likely have been no Christianity and no Islam."

The struggle between Judaism and Hellenism continues, Gotthold maintains. As in Hasmonean times (see chapter I of the First Book of Maccabees), "we have so many Jews bemoaning what they regard as our provincialism, and fighting for a kind of universalism that really means oblivion for Jewish identity, culture and civilization."

Today, too, as in the Hellenic world in Hasmonean times, Gotthold says, there prevails in the West, especially in the U.S., a permissive ethos accompanied by a disintegration of family life, zero population growth, and rampant homosexuality. And like in the past, these find some of their "most passionate, most fanatical advocates" among the Jews. And "it is all spilling over into Israel."

Gotthold sees in Israel a "process of Americanization," which, like much of the process of Hellenization in Hasmonean times, "is non-coercive." He maintains that this is not only an attempt to escape from the responsibility of being Jews, but also "a rebellion against the influence of Western European culture, which is very demanding, and a flight towards the simple-minded vulgarity of American popular culture."

But contemporary Jewish Hellenization "is also expressed by the large-scale yekida and the increasing corrosion of our sense of the justice of our cause."

Another expression of it is the behaviour of Israel's Orthodox political parties, which is very much like that of the ancient Hasmonean dynasty. The existence of these parties, Gotthold says, "is

counterproductive to the cause of Tora."

He thinks that one reason for the success of the Habad-Lubavitch movement is that it is not itself a political party and has not aligned itself squarely with any, but only takes a stand on specific issues, and tries to persuade politicians of all the parties to support the Habad stand.

RABBI JACK J. COHEN, also of Jerusalem, a leading disciple of the late Mordecai M. Kaplan, the founder of Reconstructionism and an exponent of his ideas, hedges as to the definition of Hellenism. Initially Cohen would commit himself only to: "If Hellenism is those elements in non-Jewish culture that have a destructive influence on our integrity and culture and lower our standards, then we are opposed to it. But everybody defines it differently."

Then he said with mounting passion: "But maybe Hellenism in our context refers to the whole permissive culture, which is quite parallel to what attracted many Jews in Hasmonean times. The glorification of the base of the body. The glorification of sex as distinguished from love. Pornography. The misuse of language in a way that indicates a lack of respect for those one is addressing. The filth of language. The violence of language. The lack of concern for other people."

"Even Hebrew has become Hellenized, has become the vehicle of a culture that threatens our basic values, our very existence. It is more than permissiveness; it is a total lack of standards. This is not an exercise of freedom, for freedom requires people to assume responsibility, to develop sensitivity — and this is not part of the permissive culture."

But Jewry faces "a deeper problem," Cohen said. "The real problem concerning the future of Judaism and the Jewish people is our relation to the best in world culture. The problem is to determine what in our tradition should be applied today in the effort to cultivate Judaism we'd like to see. I don't think anybody but the fundamentalists of the extreme left and right would disagree that Judaism has always adapted itself to contemporary circumstances."

ONE OF the things worth incorporating into mainstream Judaism, Cohen maintains, is the scientific method — "not only with regard to the physical world," but also with regard to the study and understanding of the Jewish classic literary sources.

"We want to maintain our Jewish identity and distinctiveness," he said, "but in antiquity, the Jewish people and culture did not have the kind of impact on the rest of the world that we have today, not even when the Bible was translated into Greek. Today it is no longer possible or desirable to remain apart. So we have to learn to absorb what is good and beautiful in the world around us, and we have to be an example to the world of the best; we have to live up to the standards we set for ourselves; we have to teach the world by our behaviour."

"As long as we live with an interacting world, we're going to absorb things, and we should learn to do so critically but with love. Even what is called high culture is Hellenism if it becomes a substitute for our own tradition. We need not take all of Aristotle and Beethoven. I appreciate the rejection by the Talmudic Sages of that aestheticism that they associated with hedonism and idolatry. But to omit the element of beauty today would be a major error. The good, the true and the beautiful must go together."

Cohen concluded: "The Hasmoneans fought for their religious freedom. So would we, today, in a similar situation. I'm not a pacifist in that sense. But today fighting is entirely different. Today, warfare is no longer merely the art of self-defence. Today warfare is murder; awful."

RABBI YOSEF KAPAH, also a Jerusalemite, a member of the Rabbinical High Court and probably the world's leading expert on Maimonides, does not see much value in passing judgment on the actions of the Hasmoneans. In fact, he does not consider what is called "the Hasmonean war" as a war at all.

What happened then, what is happening today, what has happened all through the generations, according to Kapah, is "the struggle to maintain our way of life as outlined by the Tora and consolidated by the Sages over the generations."

"There is no difference in principle," he says, "between what is happening today and what happened then. We have always had people who wish to shed all Jewish duty and responsibility, with the aim of discarding the Tora."

Judaism is not a race, for we have always received *gerim* from all kinds of national, ethnic and racial groups. Neither is it a matter of certain ceremonial practices. Judaism is a system of thought and a way of life expressed by the observance of mitzvot commanded by God. "This knowledge of God as the prime Being Who brought all existence into being, as Maimonides expresses it, and the observance of mitzvot as His commands and not merely as humanly devised and selected customs — this is the sole guarantee against compromise and degeneration. If they are mere 'customs,' then their observance is only a matter of convenience and not a framework for safeguarding principles."

"Or to put it another way, you sometimes see a large rock lying on a hillside, held in place by a cluster of small stones, the removal of just one of which can send the rock rolling down, even cause an avalanche."

Conservatism and Reform, he continued, have created frameworks outside the general framework of classical Judaism. "Their problem is that they are seeking to adjust to the general society in which Jews live. Whereas we say: Be a Jew both outside and in your home."

This was also the trouble with the Hellenizing Jews in Hasmonean times — they wanted the Jews to be like the others, and the Jewish lifestyle to resemble that of the surrounding world.

I ASKED Rabbi Kapah what he thought about the view that the Hasmoneans had erred or sinned in donning the crown of rulership in addition to the crown of priesthood to which they had been born.

"It would," he replied, "have been unnatural for them not to do so. Besides, there was no one there from the line of David to whom to hand the crown. So the offspring of the first Hasmoneans got accustomed to power. But we can't really judge them from such a distance, because we do not really know the full circumstances of the time. I think, though, that the cause of their downfall may have been their overdependence on outsiders. Some of them sought 'international fraternity.' Others sought the help of other nations. Even Judah Maccabee sought the help of a more remote enemy in his struggle against a closer enemy."

But Rabbi Kapah preferred to return to his analogy of the large rock held in place by a little stone, and said: "There are some people who are Jews in name, but in their spirit they are fighting themselves. They are willing to tolerate other Jews being Orthodox, because they feel that the Orthodox will guard the ember of Jewishness for the nation, while they themselves remain free to do as they please. But they are sadly mistaken. Every single individual must be a Jew in the full sense of the word. And whoever wants to have Jewish grandchildren must be a fully practising Jew himself — in his home, in the street, in the synagogue. Once you start giving in to convenience or to the attractions of pleasure, the avalanche begins, until in the end all values go. You end up by giving up even things that you really wanted to keep."



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SOUTHERN Baptists tend to be big people and Jerry Falwell, leader of the American conservative movement, the Moral Majority, is no exception.

To many of his congregation and those who watch his TV programme, broadcast throughout the U.S., he is a father figure, stern, but loving and caring, with an innate understanding of their weaknesses and foibles. To American liberals, and that includes a great many Jews, he appears threatening. Even when they don't object to what he says, the way he says it seems fraught with menace.

Falwell says he loves Israel and the Jewish people; and for many, this expression of love is seen as yet another threat, one that carries with it the age-old Christian attempt at conversion. But Falwell says he takes seriously God's promise to Abraham, that those who blessed Abraham (and his offspring) would themselves be blessed. He, at least, has been blessed by being awarded the Jolofsky Centennial Medal in 1980 from then prime minister Menachem Begin.

The award aroused a great deal of controversy both in Israel and the U.S., with Rabbi Alexander Schindler, then president of the Union of American Hebrew Congregations (Reform) and usually a staunch backer of Begin, charging that Falwell's Christian right was a threat to the Jews. Rabbi Abraham Hecht, president of the ultra-Orthodox Rabbinical Alliance of America, was quick to defend Falwell and others of the Christian right as "men of integrity, sharing many traditional beliefs of the Jewish people...values which have long ago been rejected out of hand by Schindler and his ilk."

In Israel, Falwell has his staunch defenders in government circles, but there are also those who abhor him. One of the latter who doesn't mind his words is the Hebrew University's professor of comparative religions, Zvi Werlovsky, a leading figure in the promotion of religious understanding.

"He is making (religiously un-)lucky, and anyone who has contact with him is contaminated by the filth, including the government of Israel," says Werlovsky.

SUCH VIEWS have not stopped Falwell from proclaiming his love and support of Israel, and he recently brought the leaders of the Moral Majority to the country for its fifth annual convention, which coincided with a tour by some 600 parishioners and viewers of his TV programme, *Old Time Gospel Hour*, from all over the U.S. In fact, he has been leading groups to Israel since the late 1960s, and he began his regular meetings with Begin before the organization of Moral Majority in 1979.

Indeed, one of the imponderables of the Bible-Christian support for Israel is to what degree this support was brought to the fore by Begin, whose style, with its foundation in belief rather than in *realpolitik*, seems to have evoked a very deep response in such Christians. One finds it difficult to believe that these would "abandon" Israel, but their enthusiasm might well diminish in the post-Begin era.

Certainly the participants in the convention seemed most enthusiastic about the appearance of the former prime minister's son, Benjamin Begin, and they gave standing ovations to Defence Minister Moshe Arens and even such figures as Harry Hurvitz and Tourism Minister Director-General Rafael Farber.

Fundamental friendship

Jerry Falwell recently brought the leaders of the Moral Majority movement to Israel for its fifth annual convention. He says he loves this country and its people. But some Jews see his expression of love as just another threat. HAIM SHAPIRO reports.



Indeed, it is only when one sees Falwell in action that one realizes that his political influence may be newsworthy, but is far less of a factor in his attraction than his role as a preacher. Hesitant, carefully weighing his words when speaking with the press, Falwell becomes warm, expansive and convincing when he leads a service televised by satellite to his church in Lynchburg, Virginia.

His style is free and informal. After inquiring about the weather in Virginia, he asks with a stern note in his voice if his wife is in church, drawing chuckles from the Jerusalem congregation. His sermon, based on the New Testament description of Jesus walking on the water at Lake Kinneret, stresses the element of blind faith.

For many, the sermon, like the visit to Israel, is clearly a moving experience. Some weep and others raise their hands when he asks them to indicate if "God has spoken" to them during their visit. In front of the camera he seems more caring, more sincere, than in a face-to-face conversation.

In describing one of the Disciples, Falwell says he is "like us; loud mouthed, impetuous, carnal at times." There is no mention of the State of Israel during the sermon.

LYNCHBURG was Jerry Falwell's birthplace in 1933. As a boy, he recounts, he would not go to church, but his mother would turn the radio on to a preacher every Sunday morning. At the age of 18, he underwent a religious experience, as he puts it "became a Christian," dropped out of his second year at engineering school and enrolled in a Baptist Bible College in Springfield, Missouri. It was the only time in his life he has lived away from Lynchburg.

In 1956 he was sent back to his home town, where he started the Thimms Road Baptist Church, with 35 members in an abandoned soft-drinks factory. The church now has 20,000 members - about one-third of Lynchburg's population - with an affiliated college with 4,300 students, and an elementary and high school. His radio and television programmes "cover the nation" and a large staff looks after church business when he takes off in his Westwind II plane to deal with other matters.

(He bought the plane, he told *The Post*, not because it is Israeli made, but because it is the best of its kind.) Falwell feels that his group was instrumental in electing President Ronald Reagan, and will be so again when he runs for re-election (as Falwell is sure he will). But he admits that Reagan is not as committed to Israel as he would like him to be.

Falwell says his support of the Jewish state is founded on a combination of biblical belief and the fact that "Israel is America's best friend in the Middle East." Israel, he adds, "is the only reason the oil fields of the Gulf are not in Russian hands."

UNLIKE other Christian supporters of Israel, he is not motivated by a belief that the Jews are carrying out needs that must precede the Second Coming of Jesus. That event, he says, is not dependent upon what men do or don't do.

But he adds that he does not support Israel unequivocally, "any more than I support everything the American government does." For example, following the massacres at Sabra and Shatila, he felt that the Israeli government had done great

harm to itself through its tardiness in setting up a commission of inquiry. He also thought that Israel had "over-reacted" in the West Bank.

HIS SUPPORT for Israel does not, of course, extend to the Jewish establishment in America, which Falwell describes as more liberal (a dirty word in his vocabulary) on social and political issues. "The Jewish establishment in America and liberal Protestants sit down together and find much in common. Neither believes in anything," he says.

It will take a long time for American Jews to realize that Christians are their friends and don't want any kind of pro quo. "They tend to ask, 'What will it cost us?'"

In fact, he says, Bible-believing Christians and Conservative and Orthodox Jews have many areas in common. For years the liberals, including some religious bodies have been forming coalitions of interest groups and only now the conservatives have woken up to the fact that they can do so as well. But he adds, the liberals now accuse him of playing dirty politics and mixing politics and religion.

In addition to Southern Baptists, Moral Majority has rabbis and Catholic priests, as well as Mormons, among its adherents, he says. However, it seemed that at this convention, virtually everyone was a Baptist, but Falwell's assistant, Cal Thomas, said that some of the participants were members of the Church of God. He added that it was "easier" for the leadership of the movement to be purely Baptist, because this group had "complete freedom of speech." Catholics have to go through their hierarchy, he noted.

Whatever political empathy there might be, the understanding hardly extends to religious tenets. Falwell is still associated in many minds with a statement made in 1980 by the Rev. Bailey Smith, president of the Southern Baptist Convention, of which Falwell is a member, that "God Almighty does not hear the prayer of a Jew."

The Moral Majority leader described the Smith statement as a "theological" expression of belief. He added that he himself believes that God hears the prayers of "any sincere man."

BUT AT his press conference he said that Israel's law concerning missionary activity was too restrictive and that he favoured "more liberty for religious activity." At the same press conference, he referred to "Pharisees" in the derogatory New Testament sense, perhaps unaware that most Jews view the Second Temple seat in a positive light.

American Jews also complain that Falwell and Moral Majority did little to stop the sale of the AWACS to Saudi Arabia and that his supporters have "targeted" U.S. senators who were among Israel's staunchest defenders. He denied the targeting charge and as for the AWACS sale, he said, "We phoned and lobbied, but somebody out-lobbied us."

Political observers have expressed the belief during the last few months that the political power of groups such as the Moral Majority seems to have reached its peak and is now ebbing off, but passions still run high and few, even if they know little about the group and its leader, are apathetic. Some defend them as the best friends Israel has in the world today, while others are convinced that even if it is not expressed, anti-Semitism is present. □

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

FOR CHILDREN AND YOUTH

Jerusalem

ANI ANI TAM! - For age 3 and over. A Hebrew version of Hansel and Gretel. Tzvi Theatre, Liberty Bell Garden, Thursday at 10.30 a.m., 4 p.m.

ANIMALS - Songs and stories on animals. (Israel Museum, today at 11 a.m., Sunday at 10.30 a.m., 4 p.m.)

THE HEART - Theatre. (Gerard Behr, Monday at 11 a.m., 4 p.m.)

THE JERUSALEM BIBLICAL ZOO - Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 4 p.m.)

"LAMA-LAMA-LAM" - Stories for children. (Bibi Pomerantz, Sunday at 5 p.m.; Gersh Elron, Community Centre, Monday at 11 a.m.; Jerusalem Theatre, Thursday at 10 a.m.)

THE MARIONETTES FROM INDIA - Puppet theatre for age 3 and above. Traditional scenes of magicians, dancers and camel caravans. (Train Theatre, Sunday at 10.30 a.m., 4 p.m.)

THE MONSTROUS LAUGH - Theatre about a father who looks for his daughter's missing laugh. (Khan Theatre, Tuesday at 11 a.m.)

A MORNING OF DANCE - With dance film, describing various aspects of dance. (Khan Theatre, Wednesday at 11 a.m.)

THE NEIGHBOURHOOD CHILDREN - Puppet theatre for age 7 and over. About different kinds of children. (Train Theatre, Wednesday at 10.30 a.m., 4 p.m.)

OVER THE SEA - Theatre performance. (Mazov Zion, Community Centre, Tuesday at 11 a.m.; Mevaseret Jerusalem, Community Centre, Tuesday at 4 p.m.)

PETER AND THE WOLF - Wooden puppets with Eric Smith. For ages 4-8. (Jerusalem Theatre, Tuesday at 4 p.m.)

RUTH ESHEL DANCE THEATRE - Presenting Puppets. (Train Theatre, tomorrow at 11.30 a.m.)

SMILES WITHOUT WORDS - By Pabla Arich. For ages 7-12. (Jerusalem Theatre, Wednesday at 10 a.m.)

SNOW WHITE AND THE 7 DWARFS - Puppet theatre for ages 3-8. (Train Theatre, today at 10.30 a.m., 2 p.m.)

A STORY FROM CHELM - Puppet theatre for ages 5-9. A joyful Shavuot adventure. (Train Theatre, Tuesday at 10.30 a.m., 4 p.m.)

STORY HOUR - Produced by the Khan Theatre. A collection of folk tales, plus original stories. (Khan Theatre, today at 2 p.m.)

THE WAY BEHIND THE SHADOW - Puppet theatre for ages 4-7. The story of a kind monster. (Train Theatre, Monday at 10.30 a.m., 4 p.m.)

WONDERS AND MIRACLES - By Leah Goldberg. A circus show, with music, acrobatics and more, for ages 6-11. (Jerusalem Theatre, Monday at 4.30 p.m.)

YOUTH JAZZ CONCERT - Led by Dani Gofrit. With students and staff of the Rubin Academy. (Khan Theatre, Tuesday at 5 p.m.)

Tel Aviv area
FAMILY FUN - Including tricks by chimpanzees, dolphins, and sea lions, puppet theatre, clowns, cartoons and more. (Ophirium, Charles Clore Park, tomorrow at 12 p.m., 4.30 p.m.; Sunday through Thursday at 4.30 p.m. only)

CINDERELLA - Musical. (Bat Dor, tomorrow at 11.30 a.m., 8 p.m.; Bel Hehayal, Sunday at 4 p.m.)

"DODI, SIMHA" - Theatre. (Bel Leissin, tomorrow at 11.30 a.m.)

EZRA DAGAN - In his programme Flowering Guests. (Old Jaffa, HaShmona, tomorrow at 5 p.m.)

FAMILY CONCERT - With Haya Livny, violin; Daniel Galuy, piano. Works by Schubert, Handel, Mozart, Beethoven, Glinka and others. (Bel Hehayal, 14 Brenner, tomorrow at 11 a.m.)

THE HEART - (Bel Hehayal, Sunday at 10.30 a.m., 12 p.m.)

"MISHNUL" - Theatre. (Ren Leissin, Monday at 11.30 a.m.)

MY SUCCESSFUL SON YOSSEI - Theatre for kindergarten. (Tzvi, Wednesday at 11 a.m., 4.30 p.m.)

OLD KING COLE - By the Khan Theatre. The story of 2 pranksters. (Tel Aviv Museum, Monday and Wednesday at 11 a.m. and 4 p.m.)

PANTOMIME - With Yoram Boker and his group. (Ren Leissin, Sunday, Wednesday at 11.30 a.m.)

PRETTY BUTTERFLY - Songs and entertainment from the Educational TV series. (Old Jaffa, HaShmona, 8 Mazal Dagim, tomorrow at 11.30 a.m.)

WE LOVE YAEI - (Bel Leissin, Tuesday at 11.30 a.m.)

CINDERELLA - (Rishon LeZion, Tiferet, Tuesday at 4 p.m.; Afeka, Hechal Haturbut, Wednesday at 3.30 p.m., 5.30 p.m.)

THE FISHERMAN AND THE GOLEEN FISH - Musical. (Ramat Gan, Ramat Amichur, today at 11 a.m.; Ramat Shikma, Community Centre, Sunday at 4 p.m.; Netanya, Beit Remez, Monday at 9 a.m., 10.30 a.m.; Herzliya, Molidaven, Tuesday at 5 p.m.)

"GADA U'BISH GADA" - Based on the story by Isaac Hishshi Singer. (Elit, Muffet, tomorrow at 10.30 a.m.)

THE MONSTROUS LAUGH - (Josh Elron, Community Centre, Sunday at 11 a.m.; Yehud, Community Centre, Monday at 10.30 a.m.)

OLD KING COLE - (Kibbutz Yagur, Thursday at 5 p.m.)

PANTOMIME - With Yoram Boker. (Metulla, Community Centre, Monday at 11 a.m.; Kiryat Shmona, Beit Edelstein, Monday at 4 p.m.; Ilshon, Muffet, Thursday at 4 p.m.)

"SHIROVISON" - Musical entertainment with Ofra Haza, Motti Gladi, Gadi Yagil and others. (Yad Helyahu, Sports Hall, Sunday at 11 a.m., 4 p.m.; Monday at 6.30 p.m.; Tuesday at 11 a.m., 12.45 p.m., 3.30 p.m.)

SNOW WHITE AND THE 7 DWARFS - Musical. (Ramat Gan, Orde, Sunday at 11 a.m.; Acre, Auditorium, Monday at 4 p.m.; Tiberias, Aviv, Tuesday at 4 p.m.)

DANCE

Jerusalem
DANCE MARATHON - With Tamar Mielnik, Miri Ben-Baruch and the Jerusalem Dance Workshop. (Khan Theatre, Wednesday at 8.30 p.m.)

RUTH ESHEL DANCE THEATRE - Presenting Puppets. (Train Theatre, Liberty Bell Garden, tomorrow at 9 p.m.)

Tel Aviv Area
THE BAT-DOR DANCE THEATRE - Old and new works. (Bat-Dor, Tuesday at 5 p.m., Thursday at 8.30 p.m.)

THE ISRAELI BALLET - (1) Concerto Baroco, George Salanchine/Bach (2) Untitled, dedicated to Raoul Wallenberg. (Berta Yampolsky/Melior) (1) Introduction to Ballet, Berta Yampolsky/Carey. (Hebimah, Large Hall, Tuesday at 8.30 p.m.); (2) (2) and Mendelssohn Concerto, Berta Yampolsky/Mendelssohn. (Hebimah, Large Hall, Wednesday at 8.30 p.m.)

CONCERT - With Michael Lam, oboe; Adi Shalev, bassoon; Nitzan Caspi, clarinet.

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

CHAMBER MUSIC - With Cilla Grossmeyer, soprano; Brigitte Sulim-Reiter, violin; Julia, Karin Sulam, violin. Programme - Prokofiev: Sonata for 2 Violins; Haydn: Scottish songs; plus works by Bartok, old English songs, and more. (Tzvi, 38 King George, tomorrow at 11.11 a.m.)

BAROQUE MUSIC - With Idit and David Shemer. Works by Bach and Handel. (Khan Theatre, tomorrow)

RINAT NATIONAL CHOIR A CAPELLA - Conducted by Stanley Sperber. Works by Morales, Haydn and Bruckner. (Mazov Zion, Dornheim Abbey, tomorrow)

THE ISRAELI SINFONETTA - of Beersheva. Conductor and soloist (violin), Jose Luis Garcia. Programme - Mozart: Divertimento No. 17 in D major, K. 354; Haydn: Sinfonia Concertante in E-flat major, Op. 84; Vivaldi: The Four Seasons. (YMCA Auditorium, Sunday)

THE ISRAELI CHAMBER ORCHESTRA - Conducted by Arie Yudi. Music from the British Isles, concert for the whole family. Works by Purcell, Handel, Haydn, Field, Vaughan Williams, and Britten. (Jerusalem Theatre, Monday at 11.30 a.m.)

THE JERUSALEM SYMPHONY ORCHESTRA - Conducted by Sir Charles Groves. Soloist Joseph Kalichman, piano. Programme - Mozart: Piano Concerto in B-flat major, K. 595; Elgar: Symphony No. 1. (Jerusalem Theatre, Tuesday, Wednesday)

PIANO RECITAL - With Bruce Levy, postgraduate student. (Rubin Academy, Shikma, Wednesday)

LEADER RECITAL OF THE ROMANTICS - With Cilla Grossmeyer, soprano; Zohar Neuman, piano. Works by Mendelssohn, Schumann, Schubert, Reger and Wolf. (Old City, Redemer Church, Thursday at 8 p.m.)

Tel Aviv area

SATURDAY HILL - Concert with Simea Heled, cello; Jonathan Zak, piano. Works by Beethoven, Handel, Brahms and others. (Tzvi, tomorrow at 11 a.m.)

THE ISRAELI CHAMBER ORCHESTRA - Conducted by Elton Avitzur. Programme of Jewish music. (Tel Aviv University, Fustik Hall, Sunday at 7.30 p.m.)

THE ISRAELI PHILHARMONIC ORCHESTRA - Conducted by Aldo Ceccato. Soloist Marcel Bergman, cello. Programme - Weber: Pucciniella Op. 1; Haydn: Cello Concerto No. 1; Debussy: Iberie; Ravel: Rhapsodie Espagnole. (Mum Auditorium, tomorrow, Sunday)

YITZIAK STEINER TBIO - With Yitzhak Steiner, piano; Ariei Wolitz, bass; Amir Halfon, drums. Programme of jazz improvisation, in classical pieces plus others. (Central Music Library, 26 Bulik, Sunday)

THE YUVAL TRIO - Uri Planka, violin; Simea Heled, cello; Jonathan Zak, piano. Works by Haydn, Beethoven and Schubert. (Tel Aviv Museum, tomorrow). Works by Mozart, Mendelssohn and Schubert (Shaar Zion Library, Beit Arifa, 25 Shaul Hamalech, Wednesday)

THE CAMERAN SINGERS - Plus guest choir, in a special Hebrew programme. (Tel Aviv Museum, Wednesday at 6 p.m.)

Haifa
CHAMBER CONCERT - With Avigdor Zund, violin; Armand Burgal, viola; Ziva Blug, cello; Gidon Jahan, oboe; Amnon Yeshurun, bassoon. Works by Beethoven, Britten, Mozart and Bach. (Haifa Museum, tomorrow)

THE ISRAELI PHILHARMONIC ORCHESTRA - Programme as per Tel Aviv. (Haifa Auditorium, Monday through Thursday)

Others
THE RAVIV TRIO - Anna Resnovsky, violin; Paul Blumberg, cello; Benjamin Orin, piano. Works by Tchaikovsky, Brahms, and others. (Tel Aviv, Monday at 8.30 p.m.)

THE FALL - By Albert Camus. Translated and produced by Niko Nital. The rise and fall of a Parisian lawyer. (Old Jaffa, HaShmona, Tuesday at 9 p.m.)

GOOD - By C.P. Taylor. Directed by Nad Rimon. Produced by the Camer Theatre. (Camer Theatre, Sunday through Tuesday at 8.30 p.m.)

CONCERT - With Michael Lam, oboe; Adi Shalev, bassoon; Nitzan Caspi, clarinet.



Entertainment from the TV show, "Pretty Butterfly," at Hashmona, Jaffa.

Itamar Ronen, piano. Programme - Handel: Sonata in G minor; Marcello: Sonata in E minor; Shostakovich: Brannock, Op. 94; Hindemith: Sonata for Cello and Piano; Brahms: Sonata Op. 120, No. 1 for Clarinet and Piano. (Ramat Haharon, Yavul, tomorrow)

THE ISRAELI SINFONETTA - Programme as per Jerusalem. (Kfar Suva Yad LeChaim, tomorrow; Beersheva, Conservatorium, Monday; Ein Hashofet, Wednesday)

CELLO/PIANO CONCERT - With Simea Heled, cello; Jonathan Zak, piano. Works by Beethoven, Handel, Brahms and others. (Tzvi, tomorrow at 11 a.m.)

THE ISRAELI CHAMBER ORCHESTRA - Conducted by Elton Avitzur. Programme of Jewish music. (Tel Aviv University, Fustik Hall, Sunday at 7.30 p.m.)

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and Figue in D major; Scriabin: Etude. (Ramat Haharon, Yavul, Monday)

THE YUVAL TRIO - Works by Haydn, Brahms and Schubert. (Ramat Haharon, Yavul, Monday)

THE ISRAELI CHAMBER ORCHESTRA - Conducted by Stanley Sperber. Works by Brahms and Tchaikovsky. (Kiryat Arza, Wednesday)

VIOLIN/PIANO CONCERT - With Gidon Jahan, cello; Jonathan Zak, piano. Works by Beethoven, Handel, Brahms and others. (Tzvi, tomorrow at 11 a.m.)

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The Wizard of Oz 4.30
Finals 6
Paper Moon 7.30
West Side Story 9.30
Wed., Dec. 7.
The Wizard of Oz 4.30
Man With the Golden Gun 8
Holders of the Lost Ark 8
The Professional 9.45
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CHEN 3 BLUE THUNDER

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Sat. 7.9, 9.30
Weekdays 4.30, 7.9, 9.30

CHEN 4

18th week



Tonight 9.30, 12.15
Sat. 7.05, 9.30
Weekdays 4.30, 7.05, 9.30
Fri., Sat. 11 a.m.; weekdays 11, 2
Life of Brian

CHEN 5 BIG GEORGIO

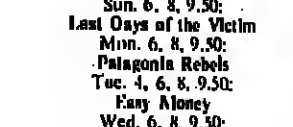
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Weekdays 4.30, 7.15, 9.30

GORDON GUTTA

Ban Yehuda 87, Tel. 244373
Sat. 7.9, 9.30
Weekdays 4.30, 7.9, 9.30

GAT

Israel Premiere



* ANTONIO GADES
* LAURA DEL SOL
Sat. 7.15, 9.30; weekdays 4.30, 7.15, 9.30

HOD 3rd week

LE GRAND PARDON

Sat. 7.30

LEVI LOCAL HERO

Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LEV II THE WAY WE WERE

Tonight 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LIMOR

3rd week
Tonight 10, 12; Sat. 7.9, 9.30
Weekdays 7.9, 9.30



* CATHERINE DENEUVE
* GERARD OBERDIEU
* YVES MONTAND
English subtitles
Sat. 5.30; weekdays 4.30; ANNIE
Sat. 11 a.m.; E.T.

MAXIM ARTISTIM IN THE ARMY

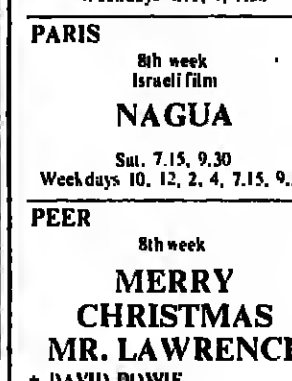
Sat. 9.30
4.30, 7.15, 9.30

MOGRABI WAR GAMES

Tonight 10, Sat. 7.9, 9.30
Weekdays 4.30, 7.9, 9.30

ORLY

7th week



Sat. 9.30
Weekdays 4.15, 7.9, 9.30

PARIS NAGUA

Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30

PEER MERRY CHRISTMAS MR. LAWRENCE

* DAVID DOWIE
* TOM CUNTI
* RYUCHI SAKAMOTO
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF CLASS

Tonight 10, 12
Sat. 5.45, 7.30, 9.30
Weekdays 4.30, 7.15, 9.30

FLASH DANCE

Sat. and weekdays 11 a.m.: BOY TAKES GIRL

STUDIO CLASS

* JACQUELINE BISSET
* BOB LOWE
Tonight 10
Sat. 7.15, 9.30
Sun., Mon., Tue. 4.30
Wed., Thur., Fri. 11, 4.30
TOM SAWYER

TCHET MY FAVOURITE YEAR

* PETER O'TOOLE
4.30, 7.15, 9.30

TEL AVIV MUSEUM YOL

Winnipeg "Golden Palm"
Cannes, 1982
Film by Vilmos Zsuzsanna
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TZAVTA

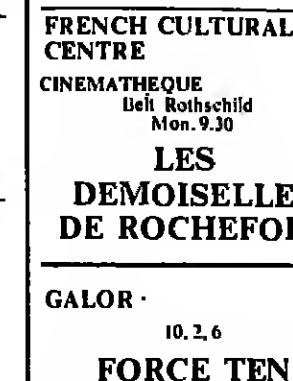
30 Ibn Givrol, Tel. 250156
30th week
Sat. and weekdays 9.30
THE FILM "EIGHTY THREE"

ZAFON TO BEGIN AGAIN

11th week
4.30, 7.15, 9.30

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FORCE TEN AT NAVARONE

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MORIAH

BREATHLESS

Sat. and weekdays 6.45, 9

ORAH

* KIRK DOUGLAS
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in a touching story of a lonely boy

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ORION FLAMING TOUCH

6 nonstop performances
Adults only

ORLY LOCAL HERO

3rd week
Sat. and weekdays 6.45, 9

PEER MERRY CHRISTMAS MR. LAWRENCE

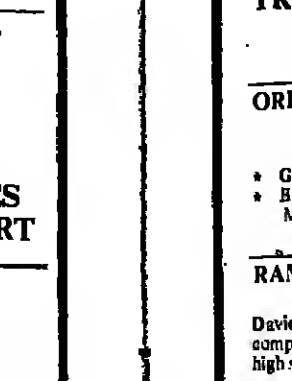
Sat. 6.45, 9
Weekdays 4, 6.45, 9

RON UP YOUR ANCHOR

3rd week
(Lemon Popicle 5)
4, 6.45, 9

SHAVIT

4th week



Sat. and weekdays 6.45, 9

RAMAT GAN

I LOVE YOU CARMEN

Mnt. 4
BEDINOBS AND BROOMSTICKS

ARMON

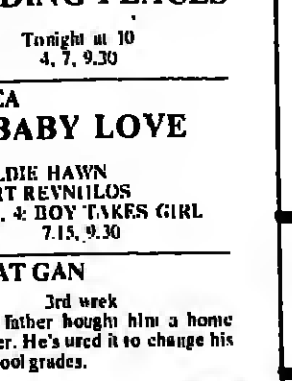
2nd week
Tonight 10
Sat. and weekdays 7.15, 9.30

CHEN

11th week
FLASH DANCE
Sat. 6.45, 9
Weekdays 4, 6.45, 9

LILY

M.A.S.H.



Tonight 10
Sat. and weekdays 7.15, 9.30

OASIS TRADING PLACES

6th week
Tonight at 10
4, 7, 9.30

ORDEA BABY LOVE

* GOLDIE HAWN
* BIRT REYNOLDS
Mat. 4:30 BOY TAKES GIRL
7.15, 9.30

RAMAT GAN

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Now, he's found a new game to play

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DAVID CLASS

7.15, 9.30

TIFERET BLUE THUNDER

2nd week
7.15, 9.30

HOLON Cinemas

MIGDAL YANKS

Sat. and weekdays 7.9, 9.30
Mat. 4.30: HERBIE GOES BANANAS

SAVOY RETURN OF THE JEDI

Tonight 10
Sat. 7.9, 9.30
Weekdays 4, 7.15, 9.30

THEATRE

(Continued from page A1)

Sunday, Tuesday through Thursday at 8.30 p.m.

MUCH ADO ABOUT NOTHING

By W. Shakespeare. Directed by Omri Nizan. Produced by the Haifa Municipal Theatre. This version places the action in 1917, with Al-Isenby's entrance into Palestine, (Haifa Municipal Theatre, Sunday through Thursday at 8.30 p.m.)

RUN FOR YOUR WIFE

(Shavit, tonight at 9.45 p.m.; Beit Abba Khouhy, Tuesday at 9 p.m.)

SPIRITS IN THE CELLAR

(Haifa Municipal Theatre, tomorrow and Monday at 8.30 p.m.)

WE WHO WERE THE BEAUTIFUL

Sec. Jerusalem for details. (Haifa Museum, Tuesday at 9 p.m.)

Others

BORDER INCIDENT — Imaginary meeting between Golda Meir and Raymond Tawil. (Kibbutz Dan, Monday at 9 p.m.)

CAIRO, FEBRUARY '78 — By Yehoshua Ben-Ner. About a journalist in the streets of Cairo. (Ramat Hashofet, Sunday)

CITY SUGAR — (Nazareth, Community Centre, tonight at 9.30 p.m.)

GOOD — (Givat Haim, Wednesday at 9 p.m.; Revivim, Thursday at 9.15 p.m.)

NO ENTRANCE TO PARLIAMENTARY DOGS — One woman show, written, composed and directed by Bilha Yavne. A social and political picture of Israel today. (Herzliya, Beit Hahadassat, Thursday at 8 p.m.)

PILLARS OF SOCIETY — By Ibsen. Directed by Theodore Tonia. Produced by the Beer Sheva Municipal Theatre. The story of a

Norwegian family in a small, closed community. (Beer Sheva Municipal Theatre, tomorrow through Thursday at 8.30 p.m.)

PILOTS — By Yossi Hadar. Directed by Oded Koller. Produced by the Beer Sheva Municipal Theatre. The story of a group of pilots after the occurrence of a dramatic event. (Beer Sheva Municipal Theatre, Wednesday at 9 p.m.)

RUN FOR YOUR WIFE — (Beit Shean, Hinkimaron, Sunday at 9 p.m.; Ayelet Hushayar, Thursday at 9 p.m.)

SPIRITS IN THE CELLAR — (Kibbutz Metzuba, Tuesday at 9 p.m.)

THE SUITCASE PACKERS — (Kiryat Shmona, Sat., Sunday at 9 p.m.; Afula, Hachal Hachadassat, Monday at 8.30 p.m.; Ashkelon, Rahel, Tuesday at 8.30 p.m.)

TANZI — (Hadera, Hof. Monday at 8.30 p.m.)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromne, tomorrow at 9 p.m. King David, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEIM — Stories by the famous Yiddish writer, performed in English by Jeremy Hymn, Dawn Nudel, Isaac Weinrock, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

THE GEYATRON — In their programme Everyone Has a Song. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

FERNANDO DE ALMEIDA — Well-known Portuguese pianist and singer. (Sheraton Hotel, Piano Bar, tomorrow through Thursday at 8 p.m.)

JAZZ — With From the Other Side group. (Old Jaffa, Hachal, tonight at midnight)

NEW YORK, NEW YORK — With Sandra Johnson. (Old Jaffa, El Hamam, tonight at 9.30 p.m.)

SHMULIK KRAUS — In his programme Between the Songs. (Tzavta, tonight at 9.45 p.m.; midnight; Thursday at 9 p.m.)

TONIGHT SHOW — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonard Craver. (Hilton, tomorrow at 8.30 p.m.)

YEHUDIT RAVITZ — Sings her songs. (Old Jaffa, El Hamam, tonight at 11.30 p.m.)

JERUSALEM

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THE BEST OF SHALOM ALEICHEIM — Stories by the famous Yiddish writer,

THE FIRST dance announcements of what can be expected at the 1984 Israel Festival (May-June) are interesting and exciting.

A Japanese company, the Natsu Nakazima, will open the festival with a performance at the Mount Scopus amphitheatre. This company is said to be the peer of the remarkable Sankai Juku company that performed here earlier this year. Both companies base themselves on *Rite*, a particular Japanese dance-style. What makes Natsu Nakazima different is that it is a company of women, as opposed to the Sankai Juku, which is made up of men. The programme it will present is called *The Garden*.

CAROLYN CARLSON, who was here six years ago with a company, will appear this time as a solo dancer. She will perform "allegro," improvisational dance, and the renowned violinist, Ivi Gitlis, will provide the music. The Canadian dancer, Marie Chénier, may come also.

Carlson, when she was here last, was the *danceuse étoile* choreographer of the Paris Opera. She is now based in Venice.

THE NOTED British mime-actor-dancer-director-teacher Lindsay Kemp will bring his company (formed in 1974) from London. His production of *Flowers*, based on Jean Genet's *Our Lady of the Flowers*, made him famous. It will be performed here, as will his *Midsummer Night's Dream Without Words*. Kemp has choreographed work for other companies, and he and his company have appeared at the Edinburgh Festival.

TO THE accompaniment of animal



Gene Hill Sagan's new ballet in memory of Timno Yeri (above) is to be performed by the Kibbutz Dance Company.

Jungle sounds

DANCE/Dora Sowden

noises — birds, beasts, amphibians — four dancers in Rina Shalom's *Jungles*, at the Tel Aviv Museum on November 20, created a mysterious

atmosphere of unsounded depths. They were aided by the imaginative lighting of Judy Kupferman. They formed patterns in close clusters so strong and telling that there was a hush of applause from the audience.

There were good and even fine moments in the rest of her composite programme, which included stretches of music and of silence, and beautifully read poems.

Yet there were also arid periods when the movement seemed to lack direction. Only the admirable dancers were worth watching for the skill and conviction with which they projected even these patches.

The high points were in a curious, attractive (though to me puzzling) solo by Erez Levy (of the Bataheva Company); a romantic duet — modern style — by Eileen Sue Swerdlow and Amiel Malach; a trio in which these two were joined by Sonja Rupitz; a contest between the two men to the throb of steel drums; and solo "transition" interludes in which Shihm herself was a kind of chorus (once assuming a Grecian posture). These transitions bound the pieces together, sometimes well, sometimes not so well.

There was enough material here to demonstrate Shalom's creativity. *Jungles* is one of her best productions. However, there were passages that demonstrated the failure of totally abstract or figurative movement to intrigue or stimulate.

NO DOUBT about it. The children loved Erez Dror's *Dream Box*. Half a dozen schools and more crowded into Beit Hahoyat in Tel Aviv on the morning of November 20 for two performances. The sound of their settling into their seats — herded by

teachers — put to shame the startings that flock onto antennae at dusk.

Indeed they were more like chickens until Hillel Markman came out with a microphone, called for silence — and got it. He spoke of dance, the Israel Ballet and what was to come.

To adult eyes, Dror's mixture of *Nutcracker-Boutique Fontasque-Coppelia* was pretty, but also pretty tame. A boy glimpses a huge "box" and soon dancers and acrobats come tumbling over the top, including a little girl dressed like Alice.

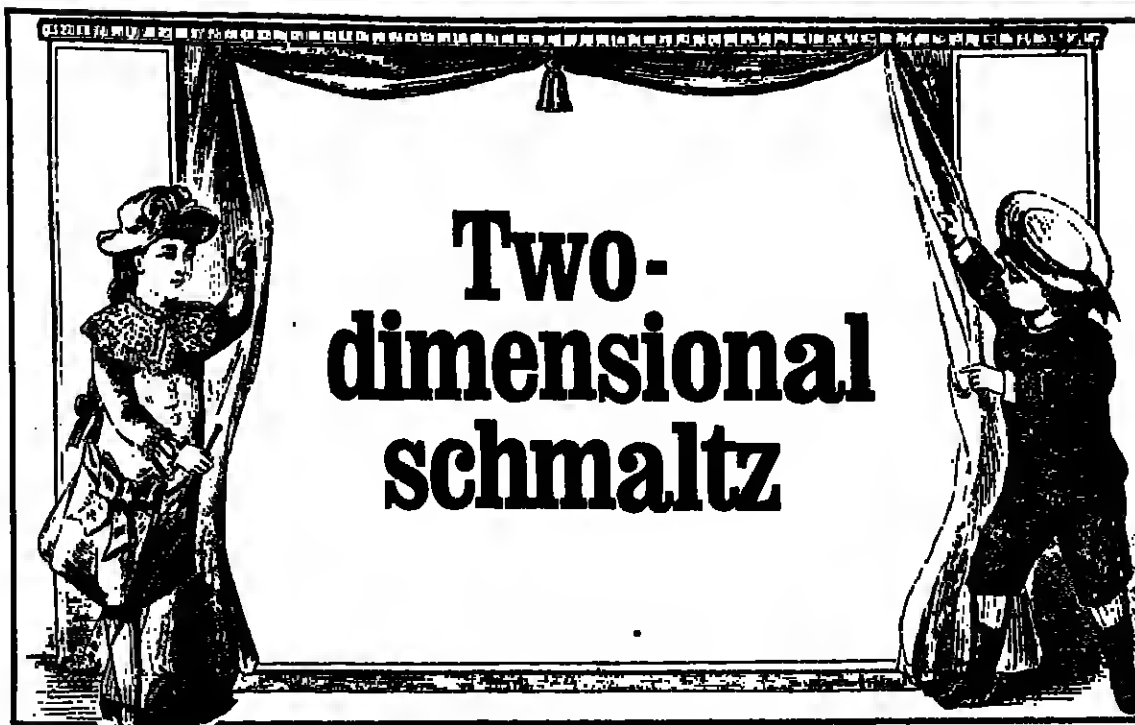
Exactly who they were, and why, was by no means clear — but who cared? Certainly not the fascinated audiences. There were four adorable squirrels (designed by Yossi Ben-Ari). There were fat boys who could have been Tweedledum and Tweedledee, except these were two. Groups of dancers did Italian tarantellas and Hungarian czardas. Ballerinas in dance caps and tutus danced to *can-can* music — though they didn't do what *can-can* girls do. There was a sword fight between the boy and one of the apparitions whose identity I couldn't guess — but again who cared?

It all added up to a loosely strung "story," which gave the Israel Ballet individually and together the chance to demonstrate classical steps and paces (music: Rossini-Respighi).

Less charade and a tighter story might have been better — but again who cared? There they were in their hundreds, enchanted by the stage and its goings on, clapping to shake the rollers — and again becoming clockwork chickens as soon as the curtain fell.

I DON'T KNOW if there is a word for *schmaltz* in Ladino or Arabic; but that's what it is, the newest Israeli play, *Spirits in the Cellar* by Sami Michael, staged by the Haifa Municipal Theatre, deals with an important chapter in the recent history of Zionism and Jewish communities. Baghdad in 1943. At that time the Jews of Iraq were living under the shadow of both the big pogrom of 1941 (and an official policy of harassment of the Jews) and the Holocaust in Europe, which threatened to reach the Middle East via the conquests of the German army. The traditionalism of the older generation, and the Zionist and Communist inclinations of part of the younger generation, clashed with each other and caused strife within families and trouble from the outside world.

The play depicts one such family and its tribulations. It is written in the well-known pattern of plays about East European Jewry; mainly a portrayal of milieu and atmosphere, with some nostalgia for a disappearing world of wholeness and wholesomeness (which probably never existed in such an ideal form), and some criticism of what a new and culturally homeless generation regards as that world's faults and blemishes. The recipe is fairly standard, and everything depends on the author's skill with description, plot and characterization.



Two-dimensional schmaltz

THEATRE
Uri Rapp

The characters here are drawn in strong colours, but two-dimensionally. Almost everyone is "typical" of some trend or group, except perhaps Abu-Raduan, the Moslem neighbour, who is a good friend of the Jewish family, and a fine figure of a man. He is torn between his "honour" — really

meaning his reputation — as the father of a daughter whose good name has been sullied, and his essentially humane feelings, especially his love for his daughter. In the end, he finds himself compelled to kill

her. He is presented quite impressively by Mokrm Khoury. The strange and unsatisfactory relationship (perhaps mutual love) between the Moslem girl and the Jewish boy (Yusuf Abu-Warda), both secret Communists and hunted by the police, is interesting and differs somewhat from the East European pattern.

There is very little action: the play is mainly a static description of situations. The dialogue is rather poor, and the motivations simplistic. Gali Amrani as the father and grandfather of the family has the most "typical" lines of all, and delivers them without any subtlety. Gali Luki as the mother is funny in a stereotypical and not very flattering way. The rest of the actors — 16 altogether — just go through the motions. There is an interesting attempt, in the music by Rafi Kadishn, to combine oriental sounds with a western style.

This play is neither better nor worse than many others of the nostalgia-cum-problems genre we have seen here. Sami Michael is a well-known writer of fiction, and his play shows the hand of the novelist. After all the Ashkenazi dramas we have had, it's about time to have some Sephardi ones. The lack of a theatre tradition in Moslem countries and in oriental Jewry led to the under-representation of half the population on our legitimate stage. Therefore an eventual attempt of this kind was to be expected and is to be saluted. Still, the criteria of the art have to be applied, in this case as in any other. *Spirits in the Cellar* may touch the hearts of many spectators: it is not great theatre.

Directed by Amit Gazit; sets by Charles Leon.

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THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 2, 1983

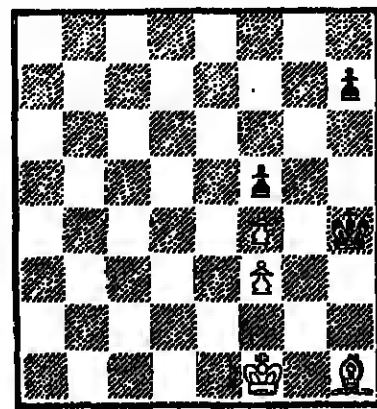
FRIDAY, DECEMBER 2, 1983

THE JERUSALEM POST MAGAZINE

مكتبة من الاصل

CHESSE

Eliahu Shahaf
Problem No. 3149
OFER COMAY, Tel Aviv
2nd prize, Olympic Ty., 1975



White to play and win (4-3)
SOLUTIONS. Problem No. 3147
(Frolovsky). 1.Nd2! Ke1 2.Nf3 Kd1

3.Rd2 Ke1 4.Nd4 Kb1 5.Rd1!! Kb2
6.Rd2 Kb1 7.Nc2! Qa5 8.Nc3 Ka1
9.Rf2! Qa3 10.Rf1 Kb2 11.Rb1x.

COMPOSING TOURNEYS
THE ISRAEL COMMITTEE for Composition announces two composing tourneys. One, helmsmates in two on a free theme, marks the 80th birthday of David Robert Wertheim, and the other, orthodox three-movers on a free theme, marks the 50th birthday of Shlomo Seider. Entries should be sent to Yohanan Afek, 72 Rehov La Guardia, Tel Aviv, 67325, before October 1, 1984.

BEERSHEBA WINS DOUBLE LEAGUE CHAMPIONS, the Beersheba chess club, won the coveted double for the second straight year by beating Tel Aviv University 3-2 in the cup finals. On the top board, Alon Grinfeld beat Shimon Kagan; Leon Lederman drew with Yair Kridman; Mehael Pasman beat Yedael Stepak; Eliahu Shvidler lost to

Efraim Carmel; and Michael Diker drew with Aric Lev.
In the semi-finals, Beersheba beat Kiryat Sprinkak 3-1-1. ASA drew with Ramat Gan Hnopol but went to the finish on the strength of superior points. Ramat Gan clinched third place by beating Kiryat Sprinkak 3-2.

FOUR-WAY TIE IN ASHDOD
THE YOUNG players Yona Jusashvili, Ami Gal, Moshe Edelstein and Ilan Manor tied for first place in the Maccabi Ashdod Open Tournament. The winners garnered 4 points out of 5 games in a field of 31 players. Marcel Shayovich directed.

A weekend tournament organized by Kfar Sava Hapael was won jointly by Dov Gurman and Emir Retter, who scored the full 5 points in a field of 48 players. Moshe Raitman and Haim Friedman directed.

INTERNATIONAL YOUNG MASTERS' TOURNAMENT
A "YOUNG MASTERS" tourna-

ment was organized recently in Zug, Switzerland. Half of the participants were Swiss, with the remaining players representing England, Iceland, France and West Germany.

Untitled Beat Zuger of Switzerland and IM Jim Armason won the event with 9-4 scores.

MILAN INTERNATIONAL FESTIVAL
THE MILAN International Festival, held September 25 to October 2, was won by Italian Master Ratti with 7-2. At 6-4-2½ were Yugoslavs Menad Aleksic and D. Kommenie.

ARNASON
1.e4 c5 2.Nf3 Nc6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 d6 6.Bg5 e6 7.Qd2 a6 8.0-0 h6 9.Be3 Bd7 10.f3 b5 11.Ne6 Bc6 12.h4 Qc7 13.Rg1 Qb7 14.g4 Nd7 15.g5 hg5 16.hg5 Ne5 17.Bg2 Be7 18.Nd5 ed5 19.ed5 Bd7 20.Bc5 dc5 21.d6 Bd8 22.f4 Qa7 23.Rh1 Rg8 24.Qd5 Rb8 25.g6 Be6 26.d7 Qd7 27.Rhe1. Black resigns.

TREPP
1.e4 c5 2.Nf3 Nc6 3.g4 cd4 4.Nd4 Nf6 5.Nc3 d6 6.Bg5 e6 7.Qd2 a6 8.0-0 h6 9.Be3 Bd7 10.f3 b5 11.Ne6 Bc6 12.h4 Qc7 13.Rg1 Qb7 14.g4 Nd7 15.g5 hg5 16.hg5 Ne5 17.Bg2 Be7 18.Nd5 ed5 19.ed5 Bd7 20.Bc5 dc5 21.d6 Bd8 22.f4 Qa7 23.Rh1 Rg8 24.Qd5 Rb8 25.g6 Be6 26.d7 Qd7 27.Rhe1. Black resigns.

ZUGER
1.e4 c5 2.Nc3 Nc6 3.g4 cd4 4.Nd4 Nf6 5.Nc3 d6 6.Bg5 e6 7.Qd2 a6 8.0-0 h6 9.Be3 Bd7 10.f3 b5 11.Ne6 Bc6 12.h4 Qc7 13.Rg1 Qb7 14.g4 Nd7 15.g5 hg5 16.hg5 Ne5 17.Bg2 Be7 18.Nd5 ed5 19.ed5 Bd7 20.Bc5 dc5 21.d6 Bd8 22.f4 Qa7 23.Rh1 Rg8 24.Qd5 Rb8 25.g6 Be6 26.d7 Qd7 27.Rhe1. Black resigns.

FRANZA
1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 g6 6.Bc4 Bg7 7.h3 0-0 8.Bb3 Ne6 9.Bc3 Nd4 10.Bd4 Be6 11.0-0 Bb3 12.ab3 a6 13.Rc1 Nd7 14.Bg7 Kg7 15.Nd5 Re8 16.c3 Re8 17.Kh1 Re8 18.b4 Rb6 19.Qc2 Nb6 20.Rad1 e6 21.Nb6 Qb6 22.Rd4 Rb8 23.Red1 Qb5 24.Qf3 Qc5 25.Qc3 g5 26.g3 Kh8 27.Qf3 f6 28.Kg2 Kg7 29.Qg4 Kf7 30.c4 Rg8 31.c5. Black resigns.

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TREPP
1.e4 c5 2.Nf3 Nc6 3.g4 cd4 4.Nd4 Nf6 5.Nc3 d6 6.Bg5 e6 7.Qd2 a6 8.0-0 h6 9.Be3 Bd7 10.f3 b5 11.Ne6 Bc6 12.h4 Qc7 13.Rg1 Qb7 14.g4 Nd7 15.g5 hg5 16.hg5 Ne5 17.Bg2 Be7 18.Nd5 ed5 19.ed5 Bd7 20.Bc5 dc5 21.d6 Bd8 22.f4 Qa7 23.Rh1 Rg8 24.Qd5 Rb8 25.g6 Be6 26.d7 Qd7 27.Rhe1. Black resigns.

ZUGER
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FRANZA
1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 g6 6.Bc4 Bg7 7.h3 0-0 8.Bb3 Ne6 9.Bc3 Nd4 10.Bd4 Be6 11.0-0 Bb3 12.ab3 a6 13.Rc1 Nd7 14.Bg7 Kg7 15.Nd5 Re8 16.c3 Re8 17.Kh1 Re8 18.b4 Rb6 19.Qc2 Nb6 20.Rad1 e6 21.Nb6 Qb6 22.Rd4 Rb8 23.Red1 Qb5 24.Qf3 Qc5 25.Qc3 g5 26.g3 Kh8 27.Qf3 f6 28.Kg2 Kg7 29.Qg4 Kf7 30.c4 Rg8 31.c5. Black resigns.

TIMES CHANGE. In this column we will consider several trends that may be the wave of the future. Deal 1 shows how havoc may be created by experimenting with new devices. Deal 2 offers something of the spectacular. And the book review below takes us into the world of the computer.

Deal 1
Vul: None

North
▲ K Q 3 2
♥ Q 4
♦ 2
▲ A Q 10 7 5 3

West (D)
▲ A 5 4
♥ 3 2
♦ A K 10 8 7
▲ J 9 4

East
▲ 10 9 6
♥ J 10 5
♦ 9 6 5 3
▲ K 8 2

At both tables, in a team of four played by international experts, the opening was a weak no trump. This was badly handled in what followed.

The bidding at table 1:
West North East South
1 NT 3 4 Pass 3 NT
All Pass

N — S were playing Landy (two clubs over one no trump asking for a major). Since North could not bid

two clubs, which would mislead his partner, he tried three clubs. It was natural for South to bid three hearts, but they missed the fit, and played in three no trump, which should have been set. Four hearts would have been the best contract. How could it be reached under the circumstances?

The opening lead was the diamond king. East's play denied strength, so West switched to a club. Declarer was on a gucus how to play the club suit, but he guessed correctly, finessed the ten and made the contract.

The bidding at the replay:
West North East South
1 NT 2 0 Pass 4 4
All Pass

This was fancy bidding. The two diamonds showed spades and another suit. The leap to four spades was precipitous, and here too N — S missed the four heart contract.

The diamond king won the first trick and West switched to a heart, the hidden suit. Declarer won with the queen in dummy and followed with the spade king and queen which West ducked. Fearing the normal 4-2 split in trump, declarer played a heart to the ace, and the club queen was finessed. East won with the king and played a third heart! There was confusion on both

The wave of the future

BRIDGE / George Levinrew

sides on the play, and declarer was set one trick. Players who are not engulfed by the wave of the future would confidently reach and make four hearts.

Deal 2
Vul: none

North
▲ Q 7 6 3 2
♥ K 3
♦ A 10 5
▲ A K Q

West
▲ J 10 9 8
♥ J 8
♦ K 8 4 2
▲ J 6 5

East
▲ 10 9 6 4
♥ J 7 3
♦ L O 9 8 3 2

The Bidding (East — West passed throughout)

South North
1 4
2 3
3 4 NT
4 5 NT
5 6 6 4

This deal was reportedly played in Bucharest. The bidding was natural. The heart jack was the opening lead, won with the ace. The play of a top spade showed that there was a sure spade loser. Declarer played two more top spades and followed with three top clubs. On the third club, he made the fantastic play of ruffing in his hand. This was the end position:

North
▲ 7 6
♥ K
♦ A 10 5
▲ —

East
▲ Q 10
♥ J 7
♦ 3 2
▲ —

A heart was played to the king and West was thrown in with a trump. West had to exit with a diamond, 10, covered by the five, the seven and the nine. It would not have helped East to cover with the

jack, for then declarer would have a finesse in dummy for his contract. On winning with the diamond nine, South played the queen to the king and ace, smothering the jack. If declarer had not ruffed the third club, he would not have been able to make his contract. He would have no way to get rid of a losing heart or diamond.

This fantastic play may not be entirely new. The International Bridge Press Association found a similar play published by the late Paul Lukacs of Tel Aviv in the *Bridge World* of July 1980.

COBRA — The Computer Designed Bidding System by E. Torbjorn Lindelof (Victor Gollancz, Ltd., London, hard-cover, 280 pp. 1983, £15).

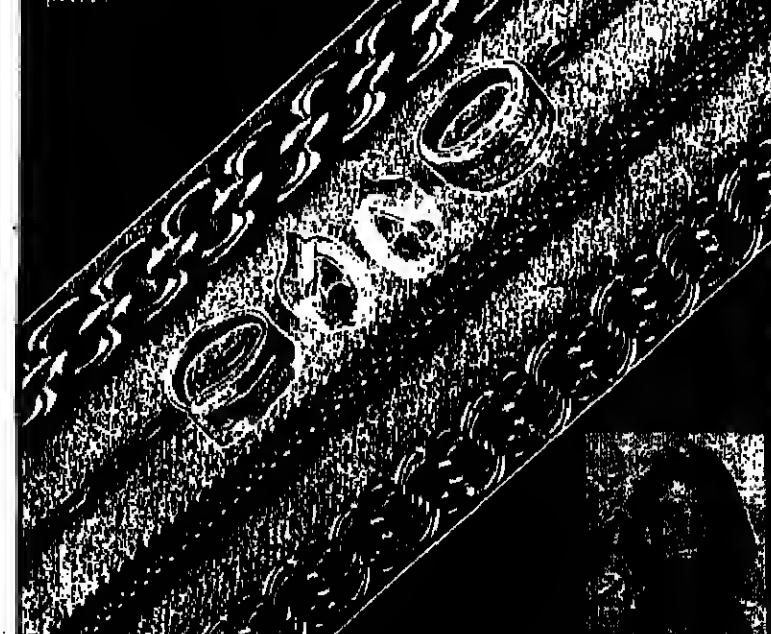
SWEDISH author Lindelof offers a computer bidding system based on several million deals, all stored in computers. It has a bid for every possible bidding situation, but the formulation of the principles involved is quite complex, so this book is for advanced players and for experts who have time to master the system. The author demonstrates how the system would work successfully in more than 160 deals, many of which have been played in international contests. These deals are excellent study material for all duplicate players.

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7 pm: *Mondo du Silence*
9:30 pm: *Pixote (Brazil)*
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7:30 pm: *Small Hell Angel*
9:30 pm: *Le Journal d'une Femme de Chambre Luis Buñuel*
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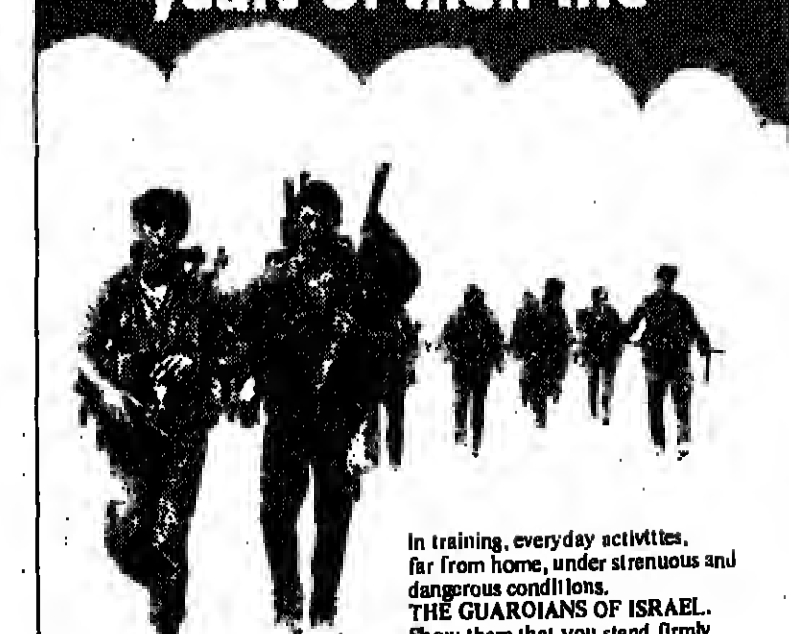
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2. The Jewish Theatre from the German Democratic Republic. Readings, playlets and songs in Yiddish. A group of Jewish artists living in the German Democratic Republic devoting their performances mainly to Yiddish culture. The evening will be conducted in Yiddish and English.
Monday, Dec. 5 at 8:30 pm.
Admission fee: IS 200; For Members of Friends Association: IS 150.

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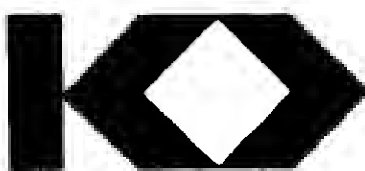
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Mom and pop kitsch

WHEN YOUR MOTHER stops ironing in mid-shirt, nips over to the stereo and turns up the volume, you know you've got a good record on your hands.

UB-40 left her unmoved. Clapton left her cold, but when the old compatible cartridge bit in to Paul Young's *No Parlez* (CBS) those carpet slippers started tapping away.

It's an unusual record this, a combination of pop kitsch and soul, with a new-wave classic thrown in for good measure.

"Come Buck and Stay," which opens the album, is nothing special, but next up is "Love Will Tear Us Apart." Jiv Division's anthem, lightened up and turned into a very catchy number.

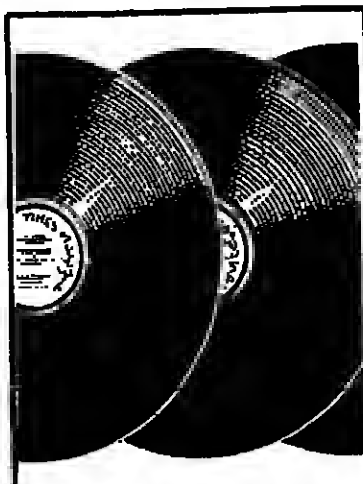
"Wherever I Lay My Hat" gives Young a chance to show off his voice - refined over years of soul singing, most recently as leader of the Q Tips.

Side Two takes off with "Love of the Common People," a golden-oldie given the modern treatment, which is followed by a couple of throw away tracks.

Then come the album's two highlights, "Broken Man" and "Tender Trup." With strings well to the fore and Paul's crooning at its effortless best, "Broken Man" is as good a hallelujah as I've heard in a long time. "Tender Trup" is the ideal follow up, with Rico's trombone hounding away the blues.

Young's singing throughout this album is superb and the female backing vocals are also fresh. It's no wonder *No Parlez* went to number one in the UK. Don't miss it.

FROM THE excellent to the deplorable, and Depeche Mode's *Construction Time Again* (CBS). Maybe the members of this group are all stunningly handsome, or perhaps they hand out dollar bills to all purchasers of their records. Whatever the reason, Depeche Mode are an extremely popular



ROCK, ETC.
David Horovitz

group just now and yet, not to put too fine a point on it, this album is really appalling.

OK, I thought, the first time I listened to it, maybe it'll grow on me. But it didn't, and by play number four the neighbours were knocking on the front door begging me to put something else on.

The songs aren't exactly bad, they're just incredibly boring. And, what's more, the vocalist sings as if he knows they're boring.

Prise where prise is due, there is one vaguely hummable track, "Everything Counts," with a chorus that runs: "The grabbing hands grab all they can, everything counts in large amounts." This is probably the album's most articulate line.

Depeche Mode are grabbing while the going's good, but albums like this won't keep them in the money for long.

TWO COMPILATION albums worth mentioning are *Radio Hits* and *Hits from the Top '83* (both CBS). *Radio Hits* is the more interesting

of the two, bringing together hits from Yazoo, Pat Benatar and Chris de Burgh. Joe Jackson's "Breaking Us In Two," from the excellent *Night and Day* album, steals Side One, while Huey Lewis's "Do You Believe In Love" is an unexpected bonus on Side Two.

More conservative is the track listing on *Hits from the Top*. Police's "Every Breath You Take," Men at Work's "Overkill" and Spandau Ballet's "True" are all included, making it well worth the money if you didn't buy the respective albums.

Also here is Bonnie Tyler's "Tutot Eelipse of the Heart," but I'm sure you've all bought the album it comes from.

More interesting and less famous is Leu Sayer's "Orchard Road," which turns up on Side Two. There's also a Depeche Mode track, "Get the Balance Right," but the less said about that the better.

A warning for Duran Duran fans. The version of "Is There Something I Should Know" included here has no vocals. I sat through all six minutes of it waiting in vain for Simon Le Bon to start crooning, but, alas, it was not to be.

OTHER COMMENDABLE releases this month include Carlos Santana's *Havana Moon* (CBS), which features the entire Santana band as well as ex-vocalist Chuck Wulker. The title track is a Greg Berry composition given a Latin-American going over. "Tales of Kilimanjaro" is a superb instrumental which first turned up on Santana's "Zebop" album two years ago. Check it out.

Not so hot is Asia's second album *Alpha*. The super group, Cori Palmer, John Wetton, Geoff Downes and Steve Howe, are riding high in the U.S. album charts with this one, but there's nothing remotely original to commend it. Musicianship is excellent, however.

their search for the unexpected, the shocking, the original, and the new. Yet how many of the scores will be performed again?

Coming of age

MUSIC & MUSICIANS
Yohanan Boehm

THE question of when, and how, to perform new music is as pressing for contemporary as for avant garde composers. Orchestras and ensembles, singers and instrumentalists hesitate to perform their contemporaries as they know quite well that their audiences don't want to listen to unfamiliar music. Concerts of contemporary composers are attended by small numbers of people.

The International Society for Contemporary Music (ISCM) maintains its yearly programmes but only a few interested persons attend these events. Radio stations broadcast special programmes (Joan Franks-Williams is tireless in her efforts to diffuse extremely unusual work on Kol Israel). The International Composers' Forum offers annual prizes to young composers - the age limit is usually 35 - in

Just as Varèse was a pioneer of new sound-combinations, so Webern was a pioneer of sounds and forms reduced to an amazing minimum - the fourth *Piece* of opus 10, for example, has only 6 bars. The *Five Pieces* are scored for only 20 players. One important problem of this kind of music is that the unprepared listener will scarcely form an impression before the music will have been performed, and vanished - a passing thought, a bird passing rapidly through the room, and out. Try, dear reader, to expose your mind and heart, for some minutes, to something not yet part of a tradition.

Often I'm asked why I, with my outspoken criticism of contemporary music, still plead for performance of the new scores. I hope I've explained myself now.



Gerard Depardieu and Catherine Deneuve in "Le Châli des Armes," the French thriller directed by Alain Corneau.

The fifth lemon

WE'RE GOING through a dry spell, that's for sure. Nothing much is being released, and among these new films that reach our screens, most would be better unmentioned.

Still, some attention should be paid to a couple of items, all in the line of duty.

First, there is the fifth instalment of the *Lemon Popcycle* series, entitled *Baby Love*. What is there to add on this topic that wasn't said, again and again, when the earlier episodes were released? This is the most successful venture Israeli cinema has ever embarked upon, despite the hitting sarcasm of the many reviewers who have taken it apart. The critics may feel very righteous punning it again and again, but they don't impress anything, not in this instance, at least.

While none of the sequels has ever matched the tremendous box office success of the initial *Lemon Popcycle*, each instalment has been the top draw in its respective year, leaving all competition far behind. And there is no reason to believe that *Baby Love* will spoil the record.

The three musketeers, Benzi, Momo and Yudel, are back at their old tricks. They are already out of the army, riding motorcycles, playing at James Dean suicide games (only for laughs, of course) and doing their desperate best to get into every girl's pants.

All the female partners were imported for this movie, because it seems that Israeli girls refuse to bare themselves in front of the camera - and there's a lot of baring to be done. There is also a dab at real love, not just copulation, when Benzi falls for Momo's younger sister, but we are told that, unlike routine petting and screwing, real love is pure and has nothing to do with sex. But don't worry - there isn't too much in the film that is unconnected with sex.

If you look closer, you might find out that this is the first time a *Lemon Popcycle* adventure has not been directed by its inventor, Boaz Davidson. Davidson is still responsible for the script (with Eli Tavor) and his name appears above the title, but the man at the helm is Dan

CINEMA
Dan Fainaru

Wolman, a filmmaker better known for intimate, introspective films such as *Hide'n Seek*.

While there isn't that much difference in the final result, it is true that the humour here is less aggressive, some of the gags are better and more carefully constructed, and the characters appear to be mellowed. It isn't really far from the original, but still, the difference is perceptible. Whether this ends up being good for the movie or not is up to the public to decide. Film reviewers don't know the first thing about it, anyway.

THE SECOND item that merits notice is a 1981 French thriller entitled *Le Châli des Armes* (The Choice of Weapons) directed by Alain Corneau. Corneau, who advertises his enthusiasm for American thrillers in all his films, probably intended this one to be a tribute to the classical American B movie. But it appears that his intentions were more honourable than the results.

A gangster has retired to enjoy the fat of the land with his stunning blonde wife. He is forced by circumstances beyond his control to take up arms again when an old friend escapes from jail, is wounded by an underworld rival and arrives at his place accompanied by a violent young hoodlum in a permanent state of rage. The confrontation between the retired hood and the rebellious punk is inevitable and leads to a tragedy.

The trouble is that those who could make this sort of plot work are all long departed. In the hands of the late Jean-Pierre Melville, for instance, it could have been fashioned into a deeply moving moral tale, a sort of Greek tragedy played out in the French underworld.

Alternatively, Humphrey Bogart and Richard Widmark, entrusted with the leads 40 years ago, could have generated the energy and pace that is badly missing here. The

deficiencies of the script would have been more than compensated by their screen presence, their image and their acting.

Corneau lacks both the subtlety of Melville and the American stars who could have saved him from tripping up in the intricacies of his own tribute. Neither does he benefit from an expert American editor to tie up the loose ends and give the story very much needed punchy lines.

And while I'm on the topic, the original running time of this movie is 135 minutes. In Israel it runs less than two hours, but instead of improving the pace, it simply makes a slow movie shorter, which is not the same thing.

AS REGARDS the cast, Corneau does use France's current top names, all actors who have performed miracles in the past, but somehow, he either misuses them or simply doesn't control them sufficiently.

Yves Montand, recently named in a poll as the ideal male for the French female, has a tendency to let himself go and adopt a series of poses instead of any real acting. He also indulges in a lot of self-pity, which is completely out of place here, as he is supposed to be a tough guy who never flinches, or, if he does, doesn't let anyone notice.

Gerard Depardieu, the favourite of all those French ladies who did not vote Montand number one, has often displayed an incredible screen presence. Here he is just permitted to run wild in an undisciplined, brutal "macho" act that may have suited him when he still had a name to make years ago, but is no longer impressive or surprising. Catherine Deneuve is still smashing - no doubt about that - but being a gangster's moll is really just a decorative part, no more.

To the picture's credit, there is some very nice photography and a successful scene here and there, like Depardieu confronting a gas station attendant who doesn't scare easily. But this film has been on the shelf for the last couple of years - and one is hard put to find any reason for airing it now.

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THE NORTH

Two faces of art

Gil Goldfine

EVEN IF it had tried, The Tel Aviv Museum could not have arranged two more diametrically opposed exhibits than those opened to the public during the past two weeks.

The Pins Collection of Chinese and Japanese Paintings and Prints, a notable body of oriental art with its marvellous span of visual richness and emotional power, is flanked by "Structure and Super-Structure," a latter day socio-political installation of the Helena Rubinstein Pavilion set up by conceptualist survivor Zvi Goldstein.

Collected since 1945 by Jerusalem artist and teacher Jacob Pins, the 200 works in this remarkable collection are faced with a common spirit — the artist's respect for environment, tradition and order; and an ability to faithfully translate those aspects of his world into visual images of startling richness. Although the Pins Collection has been viewed locally before (in part and total at the Israel Museum) and reviewed at length, one is reminded of Pins's eye for quality and his amazing ability to amass such a fine body of work from his impecunious home base in Jerusalem, far from the dealers and auction houses of Europe and America and even farther from the research cabinets of the Far East.

Special mention should be made of Pins' outstanding collection of *hashira-e*, the elongated vertical pillar prints, on which he has become an expert (he has published the definitive monograph on the subject).

Within the ephemeral quality of brush paintings or the delicate, yet decisively drawn line and powdered tones of the *Ukiyo-e* woodcut, there breathes a forceful life quality, the pictorial energies of which are difficult to avoid. Throughout this entire exhibit the viewer is constantly confronted by startling landscapes of mist, water and mountains, intricately rendered hunt and battle scenes, portraits and lively Japanese genre by the great Harunobu, Utomaro, Hiroshige and Hokusai.

More than any other quality, one appreciates the general compositional pacing, the deliberate artistic consideration for pleasing a single image on a sheet, juxtaposing two scenes or arranging scenes on a horizontal scroll.

Spending time surrounded by endless yards of illustrated paper and silk is a constant reminder that there is a weave of universal qualities in art and that the differences between east and west centre around the means of production and the philosophy of creation attributed to the cultural climates of the region, statements related to peace, solitude and reverence, an artistic premise that, in recent times, we have all but forgotten, neglected, or have not taken the time to advance.

PRESENTING Zvi Goldstein's abstract conceptual meanderings in hundreds of cubic metres only brings this aggravation further to the surface: Goldstein's grey, white and red industrial constructions carry less weight than his dry verbal doctrines glued to the gallery walls. They are agonistically boring geometric structures culled from Lango's "Metropolis" and

Chaplin's "Modern Times." These ambiguous, half-size edifices are supposed to embody the visual impact that either denounces western rationalism in art or unfurls the banner for third world irrationalism — or vice-versa. Goldstein's alternate system over the past three years is a bag of banal and inconsequential statements coupled to orator sets in which he created variations on a theme with steel rods, mesh and runed megaphones. His art has not moved one step ahead in all this time.

"Structure and Super-Structure," according to Sara Breiberg-Semel, the exhibit's curator, presents



Blanka Eshel-Gershuni; sculpted gold jewellery (Dvir Gallery, Tel Aviv).

Goldstein as a radical, challenging the position of Now Painting by attacking the personal and nihilistic trends in contemporary style. But as an alternator, Goldstein is a knight in very dull armour, for his anti-art crusade has a pronounced hollow rolling cry. His constructed prototypes, allegedly emblematic of a refreshing utopian ideal, couldn't he further removed from reality, and they are less exciting than summing up last week's winning Sportoto sequence.

Goldstein, in his elementary view, sees artists as being in the forefront of cultural and political change, as catalysts for reshaping the world with a theoretical set of unforged

and irrational rules and regulations. But in the final analysis, Goldstein's art, like his ideology, is naive and floundering.

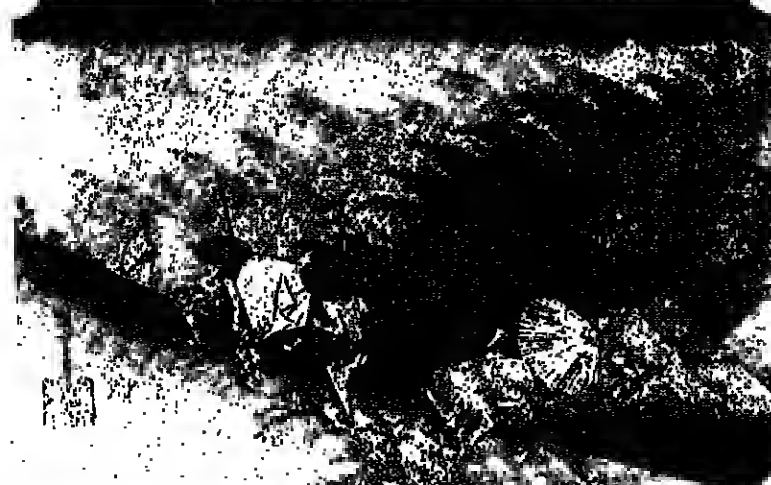
The Tel Aviv Museum should once again be taken to task for investing public funds in grandiose installations like the Goldstein exhibit. His work warrants no more than a show at a private gallery willing to invest in protecting or promulgating his theme. (Pins Collection at King Saul Blvd. Building; Goldstein at the Helena Rubinstein Pavilion, 6 Tarsat, Tel Aviv.)

JEWELLERY designed by Blanka Eshel-Gershuni is unorthodox in concept and design as well as size, proportion and use of various materials. Of no little psychological essence, her hammered leaf gold rings, bracelets and pins are laced with all kinds of little plastic dolls, dime-store flower decorations, feathers, fabrics, dental mirrors and snails, all forming a set of fetish "shrines" that are as much objects of worship as they are objects of adornment. Originally exhibited at the Israel Museum in 1977, Eshel-Gershuni has added many new pieces to the collection. In the main, they are as zany, sculptural and as absurdly humorous as they are ominous. (Dvir Gallery, 26 Gordon, Tel Aviv.) Till Dec. 16.

IN HER introductory remarks, painter Lea Levin describes her pictures as symbols of "a crumbling society, where money and power matter more than justice and decency, where political interests overpower honesty and integrity." But despite these lofty interests, her paintings, however symbolic or eager to alter our country's social inadequacies, barely rise above the mediocre. Levin's images revolve mainly around floating units of coagulated blue spheres, playing cards, weeping tree-stumps, desolate stone work and the ubiquitous receding horizon line in one point perspective. The sardonic clown, peeping in occasionally, rounds out a set of taro cards that are as esoteric and old hat as rehearsed Dali. To add to the difficulty, Levin's technique doesn't conform to the style. Subjects that should be convincing and illusionistic are broadly brushed, heavy-handed and drawn with unsuitable abandon. (Hadassa K. Gallery, 33 Frug, Tel Aviv.)



Winter landscape, detail, painting on paper from the Japanese Shubun School, 15th-16th cent. Below, Ando Hiroshige (1797-1858): "Rain Shower at Shono", 1834, woodblock print, both from the Pins Collection.



From meditation to spacecraft

Ephraim Harris

TOVA MELLER'S "Meditations" are paintings by an Israeli artist who has lived for several years in Italy. This is a very personal exhibition, fruit of the last 12 months, so that the wide range of styles, moderating or emphasizing the central expressionism, cannot be ascribed to a search for something to paint but to feelings, however ephemeral, aroused by a particular mood. Thus, starting from "Nightingale" in its dark green surroundings, emotion hardly affects normal realism; "Spring Day" is a variety of bright colours. These are

arrived at a typical expressionism often painted in circular sweeps, eg. the indistinct interior of "Between Light and Shade." The successful abstract "Rain" can only be seen as its repetitive action on the mind.

How far does her expressionism near complete abstraction? Take an outstanding work, "Somewhere," a large brownish, green-tinged bundle of lines in a desert until one notices a tiny distant house and castle; and likewise for the inset of a pillared faience ("Temple Ruins"). Finally, it strikes one that "Beyond Gravitation" is not abstract and that its red streak may be a space craft, one of a group ostensibly abstract ("Take Off") yet actually based on space travel. They sum up the artist's genuineness in developing an intimate reaction to something or other, and synthesizing it with an aesthetic style also emanating from the emotion caused. (Italian Cultural Centre, Haifa).

MORDECAI TENNE shows landscapes in oils, gouache, and pastel. Although the exhibit is not always consistent at its higher level, there are items which reveal considerable aptitude in eliciting the essential in a subject. For example, the first "Athlit," which sees the oasis, from the north, as a thin black split of land running out to sea; or, without using impressionism, the blue of "Landscape in Blue," a mountainous headland projecting

onto a rippled sea, which produces a cold shiver in the viewer. Tenne ventures at times into the decorative, which he does not understand, but, luckily, "Jordan Valley" apparently epitomizes his ideas to bring him back to realism. Of a few nocturnes, the best is probably "Steel Foundry." (Hagefen Gallery, Haifa). Till Dec. 7.

RUTH ILAN-PORATH (Beit Hashita) shows watercolours and Indian ink, entitled "Across Seas" mostly marine and port scenes in Israel and elsewhere. An expert illustrator, she turns out a pleasant picture ("Dawn on Haifa Bay") noteworthy for colour but she really requires a stressed motif to enliven the subject e.g. "View of Golan" (4) and especially in a port or urban scene, the more crowded the better. (National Maritime Museum, Haifa).

In search of the Grail

Meir Ronnen

CRITICS are eternally in search of the Holy Grail of talented originality; ever on the lookout for something wonderfully different, they (or at least this writer) are only too ready to be seduced. I was delighted to find myself quite bowled over by Anton Biderman's huge new acrylic paintings, some of them symphonies of vibrant colour and bold action-pointing in the current German neo-expressionist manner.

The enthusiasm lasted the duration of the visit. But just before leaving doubts began to assail me: wasn't the colour scheme of "The Birth" lifted directly from a painting by Helmut Middendorf at the Tel Aviv Museum's recent show of *New Painting from Germany*? And wasn't the schema and combination of outline and flat paint in the neighbouring painting lifted directly from the work of another well-known young German, Rainer Fetting? I put these questions to the gallery owner. When I returned home and looked at the Tel Aviv Museum catalogue, my worst suspicions were confirmed. There were other clearly derivative elements too: the broad swathe-like brushwork of Bernd Zimmer and in

other cases, of Selome.

Yet I venture to say that Biderman is a genuine talent, with something of his own to say. His figure groups set against barely drawn backgrounds or broad patches of colour that come and go, are arranged with his own effective dynamics. The barely suggested faces seem real people, the women always lit with a warm light, the men somberly in shadow or broodingly attentive in the background.

The control of colour is sometimes superb, the surety of handling stemming from both careful planning and gestural confidence. There are times when Biderman seems to be beating the Germans at their own game. There are three works in this show (the birth, the lone woman on the opposite wall and the close-up, highly expressionist portrait of a woman with a cigarette) which could easily hold their own in any museum collection.

Biderman, born in Rumania, is a young man who lives with his family in Hadera; he works in the tyre plant there. My previous comments on his work have noted both his talent and his tendency to be over-dependent on the ideas of others. But he looks better at every showing. He is also a fairly rare bird here, in that he knows exactly what



Anton Biderman: "Birth", acrylic (Alon Gallery, Jerusalem).

makes a painting tick. If his current show is uneven, it is because he is not afraid to set himself complicated pictorial problems and to let us see how high he has set his sights. But he is still using someone else's language and syntax. (Alon Gallery, enr. 51 Palmach, J'lem.)

New wing for Haifa Maritime Museum

THE Haifa Maritime Museum Foundation, headed by former shipping pioneer Dr. Naphtoli Wydro, has announced plans for a new wing to the museum to deal with the history and development of Israeli

shipping over the last 50 years. The new wing will also deal with technology and research. The \$50,000 needed is to be raised entirely from donations.

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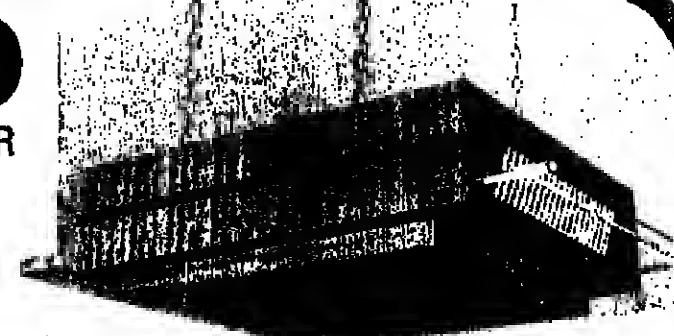


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IF YOU WERE fortunate enough to see *The Harchester Chronicle* on Jordan TV recently you will recall the occasion when Obadiah Slope chose *The Gospel According to St. John 1:1*, as the subject of his sermon. It was not the text with which I was familiar in the Second Form.

At the age of 12, Benny Demichovich already resembled the boy who is Leif Astry and Takes to Drink in Chapter XVI, yet he was one of the most popular boys in the school, mainly because he tipped like the Aga Khan (All together now: "Immanuel Kant hat the Aga Khan"). Benny, whose father was one of Manchester's best-known bookies, not only basked in his reflected glory but had access to privileged information. This enabled him to consume unbelievable quantities of ice-cream absolutely free, gratis and for nowt in exchange for tips given to Signor Scapatacci, whose barrow was parked outside the school gates.

I can still see it clearly: "In the beginning was the Word," Benny intones as the gruffest ice-cream vendor heaps up the vanilla till his cornet runneth over, "and the Word is Jolly Boy in the 3.30 at Newmarket."

The verdict of history will undoubtedly be that to some degree I was subsidizing this unconventional arrangement. Whenever I bought a cornet, Signor Scapatacci, perhaps detecting in my face, grubby as it was, "the index of a feeling mind," would pause tantalizingly as he held the hottle of delicious raspberry syrup over the ice-cream. "Hey kid," he would enquire solicitously, "you wanna do donkey-piss?"

"Er, N-n-no, thanks," I would mumble as Scapatacci mentally appended his profit margin by a fraction of a farthing.

WHETHER the St. John version or the unauthorized St. Leiger version of the Logos is preferred, it is generally accepted that the original Word must have been in Hebrew. Several thousands of years later, according to the Jewish date of the Creation, the Academy of the Hebrew Language is still hewing away all day long, six days a week, until you'd think that, like Eliza Doolittle, they'd complain:

Words! Words! Words! I'm so sick of words!

So, more words and I'll scream! There can be no doubt that the academy's work is necessary. If you've ever peeked into Alcazary's dictionary and noted that "dog" is translated as *useful* (very) because of such constructions as "dog-tired," you will have to agree that Something Had to be Done.

Listen to someone choosing cakes in a café (although in these belt-tightening days it is only the upper crust that can spread the dough around). You'll grasp straight away that, apart from *ugar shakolad* and *ugar ghah*, most varieties of cakes and pastries — whether meringues, eclairs, macaroons or what have you — are referred to as *ugar kosotli* (that sort of cake) with the index finger over-compensating for the meagre vocabulary. Perhaps *Regn shel Yark*, the grammar lesson broadcast daily before the 7 a.m. news, should be shifted in tea-time.

One of the best routines ever written by Dan Amnigor and Yossi Bnuni for the *Goshish Haher* trio satirized those phone-in radio programmes which have a built-in formula for disaster — a telephone system that gives worse odds than Russian roulette and the shotgun marriage of wildly disparate minds which could admit nothing but impropriety. Asked to put a question

to "the expert on matters of language," a listener goes into the usual *allo, zeh rucho?* routine and, when contact is eventually established, asks what the *chupchik* on the *kumkani* is called in Hebrew. After endless grammatical pedantry he learns that *zabrub* is the correct term for the spout of a kettle.

Mah zeh radio? Allo?

I CAN'T imagine how the academicians go about their task. All I can visualize is a sort of Hebrew version of Henry Reed's wartime poem, "Naming of Parts," with its sergeant-instructor's learned-by-rote patter for familiarizing recruits with the Short Magazine Lee-Enfield Rifle, Mark III:

This is the lower thing sweet. And this is the upper thing sweet, whose use you will see. When you are given your shigs. And this is the piling sweet. Which in your case you have not got...

The academy's work is endless. An ordinary household screw, for example, consists of a head, a shank, the thread, the thread crest, the root, the pitch and the point, while the head may be further subdivided into flat, round, oval, slotted or Phillips. Hebrew terms, based on already existing roots, have to be developed for each part.

HENRY JAMES'S version of *The Turn of the Screw* is in the British Council libraries. My turn was also in the British Council library in Jerusalem. It began when I was asked if I wouldn't mind helping "the gentleman in the reading-room."

"What," I enquired with dourly-brought caution, "does he want?" "He needs some assistance with colloquial English."

"Like Frimances?" I persisted. "He wants to know," the librarian whispered, her complexion changing from crimson through scarlet to rose madder, "all the synonyms for F.U.C.K."

I hastily averted my gaze from the colour portrait of H.M. The Queen and beat a hasty retreat into the reading-room, where I found the Seeker After Knowledge pawing listlessly at a copy of *Roger's Thesaurus*. Several other peeping toms, including Eric Purridge's *Dictionary of Slang and Unconventional English*, stuffed with slips of paper, testified in his initial inquiry.

"I have to know as many synonyms for 'screw' as possible," he explained in answer to my question. "You see, I'm defending a man accused of rape." Shelving for the moment my mental reservations about the librarian who'd dropped me in this unappetizing bouillon, I asked him coldly what synonyms for sin had to do with the villain's defence.

"Well, in the first place, I believe him to be innocent," he told me in his best Perry Mason manner, "and secondly, the police inspector who investigated the case claims that he admitted his guilt by saying *dafakli ala*."

"Na?" I asked, more puzzled than ever.

"My client is a new immigrant and I believe it is unlikely that he would have known such colloquial Hebrew. Had he confessed, I believe he would have said *shayul on*. I intend to ask the judge to put himself in the place of a new immigrant, and," he added cunningly, "I shall then ask them how many English synonyms for 'screw' they themselves know. This will

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WITH PREJUDICE / Alex Berlyne

undoubtedly prove my case."

By now, I was experiencing a sensation as if the top of my head had floated off its moorings — what a potty request with which to inconvenience a judge in chambers! "I should have thought," I said unsympathetically, "that it was unlikely he would have known *shayul* which, after all, is not the sort of verb that is hunched about in a well-conducted ulpan; but this is your, or rather the court's, problem."

THERE WAS an awful lot of ground to cover, from Chaucer's *This sorryd was the carpenter's wif* to the seaside postcards of Donald McGill:

"Do you like Kipling?" "I don't know, I've never been kipling."

Taking a deep breath, I ran through "frig, French, roger, make, do it, poke, have it off" — working up to a crescendo in a sort of copulation explosion. As I paused to get my wind back, I noticed that two highly respectable women who were ostensibly perusing *Homes and Gardens* and other improving tracts had gradually inclined towards us until, they were listing dangerously, like stately Spanish galleons dipping through the tropics by the palm-green shores.

"Unscudroppers," I announced, in nobody in particular, "never hear my gaud of themselves." They hurriedly resumed the perpendicular.

We adjourned to a quieter corner and there I resumed the litany: "Stuff, up, lay, bush" — I was determined to make it appropriately all-embracing. Words flitted him: "prong, pleasure, burg." I was developing a singsong rhythm like

the sergeant-instructor's and had another 60 or 70 to go (well, 69 actually) without even including the Not Nice one that the librarian had spelled out, when the Great Defendant began edging towards the door, thanking me a shade too vociferously, I felt.

ENGLISH HAS a very rich vocabulary. If the counsellor hadn't escaped from my clutches, I might have emulated Henry Reed and proceeded to the naming of parts, then we could have gone on merrily all night. Former and Henry's *Slang and Its Analogues* alone lists 650 English synonyms for the female, and almost as many for the male, genitals. Surprisingly enough, French is not nearly so well endowed, so perhaps there is some justification after all for that notorious *Esquire* article, "Latinus are Lousy Lovers."

While checking the diagram of the male body in the Larousse dictionary of French slang, however, I was reminded of Donald Sinden's story about the enormous nude statue of Achilles in Hyde Park. One day, the actor overheard a conversation between two ladies who were admiring the sculpture. "No, no, dear," one said to her friend, "Big Ben is a clock."

Yet despite the riches of the English lexicon (Paul Dixon, for example, has collected 2,231 words for being inebriated, drunk, sloshed, smashed or zonked), there are innumerable things and circumstances for which no word exists. Conversely, there are "ghost words." One notorious example, *Dord*, appeared in the Second Edition (1934) of the Merriam-Webster unabridged where it is defined as a

word used in chemistry or physics to express density. The text should have read "D or d" but the printer misunderstood the upper-case and lower-case abbreviations and telescoped them into one word.

NEVERTHELESS, on the debit side of the ledger we have to admit that English has no precise equivalent for contrariwise *lavka*, accommodating *mitots mutanils* or maliciously joyful *Schadenfreude*.

At one time, schoolboys used to pore over Liddell and Scott's *Greek-English Lexicon*, ostensibly to construe a passage from *The Odyssey* but really to wrinkle out such intriguing entries as "porosomoi: To thrust a radish up the fundament: a punishment for adulterers in Athens." This was widely believed to be the origin of Bessie Smith's *There'll be a Hot Time in the Old Town Tonight*.

John Julius Norwich, who chairs the BBC's *My Word* programme, sends a sort of commonplace book to his friends instead of a Christmas card. Lord Norwich's *Christmas Crackers* are now available in Penguin so you yourself can dig out such delicious trifles as an item from *Hoare's Short Italian Dictionary*, *Boffono*: a feminine noun. Woman with a not unpleasant moustache.

When Eric Korn discussed *Sethoptra's New Model Tho-English Dictionary* in *The Times Literary Supplement* last year, I settled down happily to a good read. First of all, Korn always gives good value for money and, moreover, Thai is a delightfully idiosyncratic language in which, as I'd learned some time ago, the sexes are addressed accord-

ing to the gender of the speaker so that if the person spoken to is female Thai addresses both male and female as *Ka*, while a male calls everybody *Krap*.

Eric K., sorry, Korn said that he overcame the difficulty of setting words in "the intestinal tubing of Thai script" by the device of using in its place the names of Scottish counties rendered obsolete by the reform of Local Government boundaries. I half-expected his examples to include Siamese twins, who are reputed to have exceptionally strong family ties, but Korn did much better, coming up with, for example, *Wigwagshre*: Having the characteristic odour of tiger.

VERY DRDL, as Sir Bernard might say. But what have we here? In a new book, *The Meaning of Liff*, the scriptwriters of *The Hitchhiker's Guide to the Galaxy* and of *Not the Nine O'Clock News* (now running on Israel TV) claim that they have had the sidesplitting notion of taking ordinary British place-names and attaching definitions to them. "Schoeburness," for example, is "the vague, uncomfortable feeling you get when sitting on a seat which is still warm from someone else's bottom."

Douglas Adams and John Lloyd, not to mention Eric Korn, seem to be on a winner here. Yet, oddly enough, if you wouldn't mind retracing our footsteps to that same British Council library we visited in column two, we would find there several "Daddy" titles by Paul Jennings, one of which, written almost a quarter of a century ago, contains precisely the same word game.

Jennings admitted to Penderinis in *The Observer* that he's a bit peeved at receiving no acknowledgment in the book, but very charitably, I thought, offered Messrs. Adams and Lloyd some newly-minted words to add to their collection: "Skipnark or Dildshury," both meaning "making stacks of money out of an idea while under the mistaken impression that it is your own," and "Graupnand (Cornwall)" which he explained ruefully means "linguing on to the royalties anyway."

DO NOT adjust your sets. We'll be back with *Not the Nine O'Clock News* in just a moment.

Paul Dixon, an impulsive word-collector, has gathered some that are designed to plug gaps in the language in his new book, *Words*, and very properly credited the sources. His examples include Bruce Pelmore's *Antishaportion* which is defined as "the feeling in the head just prior to sneezing." This has all the right ingredients but I would dock it one mark just the same because of its unfortunate kinship with journalistic, such as *Time-style*, *Globalorey* or Winchell's *Renovation*, "a fresh start beginning with a Reno divorce."

The most perfect embodiment of the requirements of a truly successful neologism was Lewis Burke Frumke's *Quatressentil*, which once appeared in an article he wrote for *Harper's*. Defined as "not quite quintessential," it is *davko* the very quintessence of creative lexicography and stands in sharp contrast to Alastair Reid's puzzling contributions to Dixon's list. These were *Gnurr*, "the substance that over time collects in the bottoms of pockets and the cuffs of trousers," and *Oosse*, "the airy, furry matter that gathers under beds."

NOW in English usage, both of these are already covered by the

term "fluff," while our transatlantic cousins refer to them as "lint" and "dust bunnies," respectively, so I can't help feeling that Alastair has just been wasting his time.

Travelling to work in London during the Forties I was always inspired by the posters in the Tube that announced "Fluffers Wanted." I could envisage the fluff from millions of trouser turn-ups and uncountable pockets gradually silting up the Tube unless kept at bay by hordes of dedicated fluffers. What if they failed to recruit sufficient numbers, I wondered? Would a wall of all-devouring fluff gradually squeeze out of the tunnels like toothpaste out of a tube? Would it engulf the Piccadilly Line platforms as masses of cruzed commuters tried to climb up the down escalators? Would they run amok in Holborn and Leicester Square crying, like the Lady of Shalott, "The fluff, the fluff is come upon us?"

IF YOU'VE seen *Not the Nine O'Clock News*, you'll appreciate how far the BBC has come since the days of its first director-general, Sir John Reith, a dour Scot who once answered every single question an interviewer put to him with a grin "I hear ye."

The *Not* team are irreverent, obscene, iconoclastic, regicidal and blasphemous. They are also very, very funny. A typical gag had a man receive a letter stating that his "account is now 567 lbs. 9 ozs. overdrawn" from the manager of his sperm bank, while on another occasion they announced that "last week Idi Amin bought a microwave oven that seats eight."

Among the spin-offs from the programme was the *Not 1983* calendar whose leaves were adorned with extracts from *The Oxford English Dictionary* based on the Jennings principle but demonstrating remarkable powers of observation and frequently rendering a real service to the English language by filling in recognizable lacunae. "Nitrophrenia," for example, is "the fear of using Continental toilets," something that practically amounts to a national phobia but for which there had previously been no word.

A sub-category of the social vocabulary includes *Naffage*, the collective noun for things for which you find an urgent use immediately after you've thrown them away, and *Sereggna*, the crossed-out bits caused by putting the wrong year on your cheques all through January.

THE REAL strength of the *Oxford*, however, is the workmanlike way it deals with what Gail Hamilton recognized more than a century ago as "the total depravity of inanimate things." *Maisp*, for example, is "the fourth wheel of a supermarket trolley which looks identical to the other three but renders the trolley completely uncontrollable," while a *Swend* is the single bristle that sticks out sideways on a cheap paintbrush.

A couple of culinary items also appealed to me. A *Scripp* is the hoop of skin from a single slice of salami, while a *Fot* is the sound made by breaking the seal on a new jar of coffee. This is clearly onomatopoeic and related to *fots*, the Hebrew slang for breaking wind.

More correct Hebrew usage, to return us full circle to the academy, would be *nefho*. Other synonyms include the childish *poak* and the slang *nod* — a term which caused problems for the Israeli publishers of Enid Blyton. They had to rename her character "Naddy."

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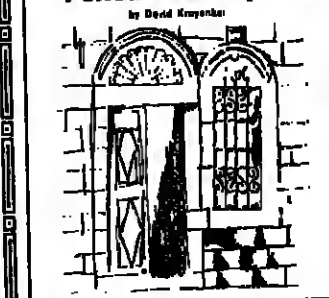


HOMECOMING

by Nothan Efrati, Yossi Stern

A moving and fascinating art book that traces the history of Aliya, from the times of Abraham to the 1980's. Homecoming depicts the yearning of Jews throughout history to return to the ancient homeland by combining the highly readable research of historian Nathan Efrati with the beautiful illustrations of distinguished Israeli artist Yossi Stern. list price: IS1275 sale price: IS1148

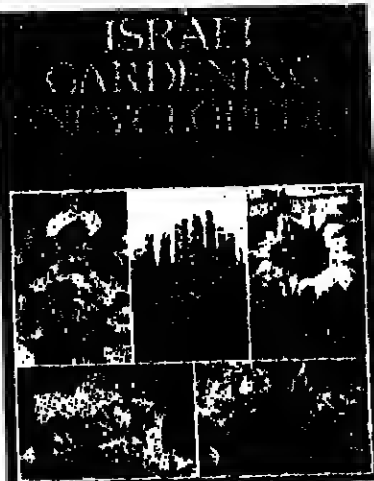
Jerusalem Architecture Periods and Styles



JERUSALEM ARCHITECTURE PERIODS AND STYLES

by David Kroyanker

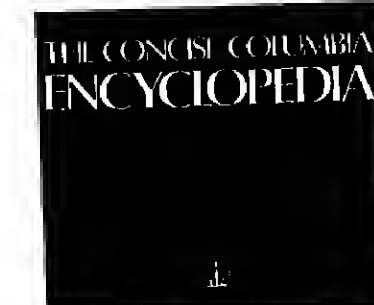
A fascinating study of Jerusalem's architecture outside the Old City walls, Jerusalem Architecture is the ideal book for Jerusalem lovers. Hundreds of illustrations in the book reveal architectural treasures known to only a few, and two architectural walks give the amateur explorer a rare insight on Jerusalem. Published by The Domino Press, hardcover, 352 pages. list price: IS3555 sale price: IS3200



ISRAEL GARDENING ENCYCLOPEDIA

By Walter Frankl

Comprehensive, month-by-month instructions for planting everything that grows in Israeli gardens, homes and window boxes. For green-thumbed wizards and regular, garden-variety plant lovers, this bestselling book is a must. Published by Carta and The Jerusalem Post, 256 pages, laminated hardcover, illustrated. list price: IS1227 sale price: IS1105



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The perfect reference book — the one-volume Concise Columbia desk encyclopedia. Up-to-date (to 1983), authoritative. And complete, too: over 15,000 entries, 940 including 16 pages of full-colour maps, plus tables, charts and illustrations. Published by Columbia University Press. list price: IS4067 sale price: IS3660

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JOSEPHUS THE JEWISH WAR

JOSEPHUS The Jewish War by Gualyah Cornfeld

Josephus' classic account of events leading up to and including the destruction of the Second Temple remains as the greatest surviving record of that era. This book supports or clarifies Josephus' reports with archaeological and historical evidence. A scholarly work which better illuminates the Second Temple era. Illustrated with photos and drawings. Published by Massada Publishing Co., 526 pages. list price: IS3450 sale price: IS3105

THE JERUSALEM POST



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WHAT'S ON

Notices in this feature are charged at IS339 per line including VAT; insertion every day of the month costs IS6659 including VAT

Jerusalem

CONDUCTED TOURS:

Tourists and Visitors come and see the General Israel Museum Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe. Tel. 523291.

HADASSAH - Guided tour of all installations. Hourly tours at Kiryat Hadassah, 63623, at 5:30 p.m. Information, reservations: 02-426271.

Hebrew University:
1. Tours in English at 9 and 11 a.m. from Administration Building, 11th Ram Campus, Rues 9 and 24.
2. Mount Scopus tours 11 a.m. from the Israel Museum Reception Centre, Sheraton Building, Rues 9 and 24 in last stop. Further details: Tel. 02-942819.
American Museum of Natural History, Free Morning Tours - 8 Alkalat Street, Jerusalem. Tel. 02-69222.
Emanuel-Witold Rel. Zionist Women, 26 Ben Maimon. To visit our projects call Tel Aviv, 212909; Jerusalem, 220068; Haifa, 89537.

PIONEER WOMEN - N.A.M.A.T. Morning tours. Call for reservations: Tel Aviv, 256096.

Halfa
What's On in Haifa, Tel. 04-640840.

ART GUIDE

Notices in this feature are charged at IS339 per line including VAT; insertion every day of the month costs IS1018 including VAT

Jerusalem

MUSEUMS

Israel Museum, Heptagon Exhibition (Tel. 612 at 8:00). City Museum, Paintings, Continuing Exhibition: Tom Sedman, French, illustrating children's books from the 1920s; Sculpture, showing use of scraps for theatre sets and greeting cards; Memphis Milano, Furniture and Accessories; Michael Danks, Projection on photographic slides; David Ben-Gurion in Palestine (1923-1927); Murik Oppenheim, First Jewish Painter; Tip of the iceberg No. 2; Permanent Collection of Judaica, Art, Archaeology and Contemporary Israeli Art; Rockefeller Museum, Karaites, Rites, Jewish Kingdom; Exploring the Past (for children, at Play Centre).
Old Yishuv Court Museum, The life of the Jewish community in the Old City, mid-19th century-World War II, 6 Rosh Dr. Heilman, Jewish Quarter Old City, Sun-Thurs., 9 a.m.-4 p.m.

Galleries

Sir Isaac and Lady Edith Wolfson Museum at Heichal Shalom, Special Hanukkah Exhibition, Permanent Exhibition of Jewish People, Diverse Room: History of Jewish People, Special Exhibition: "People of Old Jerusalem," by the weaver Ilana Friedman, Sun-Thurs., 9 a.m.-1 p.m., Fri., 9 a.m.-12 noon, Tel. 635212.
Gallerie Yigal Noerella, Kiryat Hapolet, N.S. (Hannukeh). Original prints by international artists. Tel. 02-612664, 280031.
Tel Aviv Museum, New Exhibitions: Pins Collection, Chinese and Japanese Paintings and Prints, Continuing Exhibition: Finty Lichtenfeld, Michel Kirchner, Classical, 17th and 18th centuries; Impressionism and Post-Impressionism; Twentieth Century Art; Israeli Art; Zvi Glickstein, Structure and Superstructure (Hilene Rubinstein Pavilion).



HIGHER MORTGAGES AVAILABLE TO OLIM

The mortgage loans available to olim families, single elderly olim from a Western country and single children of olim were substantially raised on December 1, 1983 (Mortgage loans for other categories of olim, e.g. single olim and olim married to citizens Israeli, were raised on November 1, 1983). Details will be provided in this column next Friday. For further information, contact the *metapel* at the nearest branch of the Ministry of Immigration Absorption.

CHANGE OF MAILING ADDRESS

Please note our new mailing address:

Department of Information for Olim,
English Publications Division,
P.O. 8, 13081, 91130 Jerusalem.

Jewish Agency Ministry of Immigration Absorption TELEM for Young Adult Section Jerusalem for Young Zionist Fulfillment

YOUNG ADULTS FRIDAY NIGHT PROGRAM - JERUSALEM

At least, a Friday night cultural program in Jerusalem for olim, temporary residents, and tourists-on-program, who are between the ages of 18 and 35.

The first program of its kind for English speakers on Friday, December 9 at 7:00 p.m. at the Seminar Center, 38 Shimon St. The program will consist of:

- Shabbat meal
- Guest speaker: Yehoshua Bitzur, Jerusalem editor of *Maariv* on "Aliyah, the way an Israeli sees it."
- Cost: 250 shekel per olim/temporary resident, 400 shekel per tourist.

* Please register at TELEM. Entry by voucher only.
R.S.V.P. Tel. 02-699738, 687210.

SEE YOU THERE

The Cameri Theatre Israel Habima

CAUCASIAN CHALK CIRCLE

Sat., Dec. 3, Mon., Dec. 26
THE RUBBER MERCHANTS

Sat., Dec. 3, Thurs., Dec. 15
GOOD

Sun., Dec. 4, Mon., Dec. 5
Carnot Hall

THE SUICIDE PACKERS
Last performances

Wed., Dec. 7, Thurs., Dec. 8
SHABATARUT

Sat., 11 a.m. — entrance free

CAVIALE LENTICHIS

Tomorrow, Dec. 3, 9:30, 9:30

TROJAN WOMEN

Sat., Dec. 3, Sun., Dec. 4
Mon., Dec. 5, Tues., Dec. 6
Wed., Dec. 7, Thurs., Dec. 8

JEWISH SOUL

Sun., Dec. 4, 8:30
Mon., Dec. 5, with simultaneous translation

DON'T BE FUELISH

Conserve energy.

03-681463, 686124/5
Hanukkah Party
HA'EMTS'AM
(Singles and Couples, 40-60)
Z.O.A. House, 1 Daniel Friesch St.,
T.A. on Wednesday, Dec. 7, 1983 at
8 p.m.
There will be an admission charge.
Tourists, English speaking Israelis, and
new olim (in that age group) welcome.

WALKING TOURS

Jerusalem

Jerusalem through the Ages
Sunday and Tuesday 9:30 a.m. and Thursday at
2 p.m. — The Citadel, Jewish Quarter, Old
Yishuv, Court Museum, reconstructed
Sephardi Synagogue, Western Wall.

Sunday at 2 p.m. — Sites of special Christian
interest.

Monday at 9:30 a.m. — The Crusades and
Islamic period in Jerusalem.

Monday at 2 p.m. — The Jewish Quarter and
Mt. Zion.

Wednesday at 9:30 a.m. — The Greek and
Roman Period in Jerusalem.

Thursday at 9:30 a.m. — The Mt. of Olives in
Jewish, Christian and Moslem belief.

Tours start from Citadel Courtyard next to J.O.
in Gush and last 2:30 hours. Tickets may be
purchased at the point. All tours are guided in
English.

Daily at 11:30 a.m., Friday at 9 a.m. — Jewish
Quarter archaeological and historical tour.
Meet at Cardo information booth, Jewish
Quarter.

Sunday through Thursday at 9 a.m. Temple
Mount-Solomon, from First Temple period to
the present. Meet at Cardo information booth,
Jewish Quarter.

Other towns
Daily expeditions to old Jewish quarter of
Safed, synagogues, War of Independence
landmarks, cemetery, Tel. 067-30448.

THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 2, 1983

הכזה מן האכל

THIS WEEK'S EVENTS

THE TEL AVIV MUSEUM

27 SHAUL HAMELECH BLVD. TEL. 257361

NEW EXHIBITION

THE PINA COLLECTION: CHINESE AND JAPANESE PAINTINGS AND PRINTS

A collection of over 200 works: woodblock prints and paintings in screen, album, and horizontal and hanging scroll format, from the 14th-19th centuries

GALLERY TALK (in Hebrew)

by the art collector, Jacob Pins, at his exhibition, Wednesday, 7.12, at 8:00 p.m.

EXHIBITIONS

FINY LEITERBOORF: AN ISRAELI FASHION DESIGNER

MICHA KIRSHNER — PHOTOGRAPHY

ZVI GOLDSTEIN: STRUCTURE AND SUPERSTRUCTURE (see Helene Rubinstein Pavilion)

COLLECTIONS

CLASSICAL PAINTING IN THE 17th AND 18th CENTURIES: IMPRESSIONISM AND POST-IMPRESSIONISM; TWENTIETH-CENTURY ART, ISRAELI ART.

MUSIC ISRAEL DISCOUNT BANK

THE YUVAL TRIO: Programme: Haydn, Seehoven, Schubert, Saturday, 3.12, at 9:30 p.m.

THE ISRAELI SINFONETTA, REERSEHEBA, Conductor and violinist: Jose Luis Garcia (Brazilian), Soloists: Susan Barret, oboe, David Joseph, bassoon, Robert Suetholz, cello. Programme: Mozart, Haydn, Vivaldi, Tuesday, 8.12, at 8:30 p.m.

THEATRE (in English)

COURTSHIP and MARRIAGE, two short stylized comedies by Dennis Silk, performed by the Thing Theatre, Sunday, 4.12, at 9:00 p.m.

WE WHO ARE THE BEAUTIFUL, a new outlook on witchcraft and psychiatry. With Sarah Hertz (English), Thursday, 8.12, at 9:00 p.m.

LECTURE (in Hebrew)

THE AESTHETIC CULTURE OF JAPAN, by Prof. Ben-Ami Shilony, The Hebrew University, Jerusalem, Monday, 5.12, at 8:30 p.m.

CINEMA (22nd week)

YOL (The Way), Only at 4:30, 7.15, 9:30 p.m.; Saturday at 7.15, 9:30 p.m.

HANUKKA

CHILDREN'S THEATRE

The Tel Aviv Museum hosts the Khen Theatre.

OLD KING COLE, a grotesque legend, Monday, 8.12, at 11:00 a.m. and 4:00 p.m., Wednesday, 7.12, at 11:00 a.m. and 3:00 p.m.

HANUKKA CELEBRATION, WITH THE CAMERAN SINOERA, Lighting Hanukkah candles in various traditional versions, and singing the festive songs and excerpts from Handel's *Judas Maccabeus*, with the Tel Aviv Youth Chamber and the Lion School Choir, Wednesday, 7.12, at 8:00 p.m.

MORNING ADVENTURE FOR CHILDREN (10 a.m.-12 noon)

SEVINDOM, for children aged 4-8, accompanied by adult, Tuesday, 6.12, for 1st-2nd graders, Thursday, 8.12.

VISITING HOURS: Sunday-Thursday 10 a.m.-10 p.m.; Friday Closed, Saturday 10 a.m.-2 p.m., 7-10 p.m. Information and box office: Tel. 261287

THE HELENA RUBINSTEIN PAVILION

EXHIBITION

ZVI GOLDSTEIN: STRUCTURE AND SUPERSTRUCTURE

Visiting Hours: Sunday-Thursday 9 a.m.-1 p.m.; 5-9 p.m. Friday Closed, Saturday 10 a.m.-2 p.m.

Vegetarian Association of Israel
Tel Aviv, 27 Zlotopolsky St., Tel Aviv, Tel. 03-248018

Invites the public to hear a guest lecturer:
Prof. Kurt Donsbach

Author and famous nutritionist, TV and radio personality speak on:
The Prevention of Disease through Nutrition

The lecture will be given on Monday, December 5, 1983, at 7 p.m. at Beit Agnon, Jerusalem, 37 Hillel St.

Minister Mordchai Bsn-Poret will welcome the speakers.
M.C.: Dr. A. Aven-Chen, Ph.D.

On Tuesday, December 6, the lecture will be given at 2 p.m. at Beit Sokolow, 8 Kaplan St., Tel Aviv.

Dr. S. Sternberg, Editor of *Teva Onn*, will welcome the speakers.

— The public is invited —
Under the patronage of Zimbar, Natural Food Store,
8 Bazarov St., Tel Aviv.

professional "circus," came into existence.

The liberation of the players from the shackles of an obsolete snob code coincided with massive television coverage and the entry of commercial sponsors, prepared to put up vast sums as prize money to get their names into the media.

Today a \$90,000 tournament, like the recent Grand Prix competition at Runtat Hasharon, is chicken-feed, compared to the prize money available elsewhere. The big four — Wimbledon, and the U.S., French and Australian opens — exceed the million dollar mark, and even a venue like Antwerp goes to \$750,000. There is hardly a country, however outlandish and strange-sounding its name, that does not have its ATP tournament.

Over 1,000 players are registered on the ATP computer, and about 100 roam the globe for weeks at a time, armed with rackets and equipment advertising their sponsors, in search of major prizes and computer points. In the old days, the amateurs would have a few brief encounters in a few major cities, but they did not spend long periods journeying from competition to competition, like nomads in the desert, as the professionals do today. The peripatetic tennis "circus" organized by people like Jack Kramer in the '50s was more like the exhibitions of today than the ATP competitions.

FEW ASPECTS of modern life are as fiercely competitive as a professional tennis tournament. Every round involves not only prize money, but points on the ATP computer, with a consequent impact on ranking, invitations as a direct entry to other tournaments and exhibitions and seeding. A linesman's incorrect call or an umpire's dubious decision may have a great effect on a player's future — and most of these officials

was comparatively new on the circuit, and his ranking was in the 70's compared to his present low 30's, we asked him what it was like to be a young Israeli on the circuit. "I enjoy it very much," was his reply. "I think I'm lucky that I'm an Israeli and that I'm Jewish. In the U.S., Australia and South Africa, I stay with private individuals, Jews, who are very nice to me."

"It's still true," he says today. "I still love the life. I spend 30 weeks a year travelling on the circuit. And I still stay with the same people — not to save money, but because they have become very good friends. When we go to hotels, most players in the tournament stay at the same one, although superstars like John McEnroe, Ivan Lendl and Jimmy Connors generally choose different hotels — perhaps because they need to get away from crowds, in view of their positions."

DESPITE THE intensity of the competition on the courts, Glickstein says, off court relations between the players are very good. "We're all friends. We treat each other with mutual respect and understanding — we have to, we're living together, like a family. We have a lot of social life, some parties organized by our hosts, others spontaneous and impromptu."

When Bjorn Borg announced that he was giving up the circuit, Murlina Navratilova commented that she understood why he felt he could no longer take the sustenance of the life — the tension, the hard training, the early bedtime, the need to think twice before accepting some delicacy or a second glass of wine.

Glickstein has lost a lot of weight, but still looks like a fast rugby no.8 forward. He says he doesn't keep to any special diet, however.

"I think a player has to be

moderate in his habits. An extra glass of wine may be a problem for some people; it certainly isn't for me. We don't have to go to bed early every night. I think it's all very individual — problems vary from player to player. I don't find the life as hard as Borg may have."

Nevertheless, the most striking aspect of the modern game is the speed and stamina of the players. Even those who remember great retrievers like Ken Rosewall and Bobby Riggs are amazed to see what miraculous returns today's professionals achieve, and how they continue to play at great pace throughout even the longest marathon matches.

Glickstein agrees that a player has to keep very fit. "I practise at least four hours a day, even when I'm playing matches. I do PT exercises and a lot of running, both sprints and long distances. Fitness is all-important. But we still manage to have a good time. Wherever we

"Another thing I find is that I can practise specific shots much better in Israel. If a particular thing is worrying me, I work on it here. I try to improve my game constantly. I have to — there's enormous pressure from below all the time. There are youngsters of 17 coming up, hungry for conquest. You can't rest on your laurels for a moment."

The great unsolved problem is still the unpinning and lino judging, despite recent attempts to do this mechanically. Connors on one occasion hung a shirt over the machine, to indicate his dissatisfaction with its verdicts.

"The judges are a great problem; the machine also makes mistakes," is Glickstein's comment. "The game gets faster and faster, and it's very hard to judge if a ball touched a line."

Glickstein is noted for keeping a tight hold on his temper, and for not indulging in histrionics. He is equitable and approachable, although he looks sour on court.

t players

go, we see all the sights. It's part of the fun."

IT SOUNDS like a good life for a bachelor, but it must be hard on those who are married, although, according to a *World Tennis* article, 25 per cent of the players take their wives and children with them.

"I don't think they do it all the time — it depends where the tournament is being held," says Glickstein. "But I don't see any reason why they shouldn't take their families along; it's better, it keeps family life going."

Glickstein himself plans to get married in January to Lina Levy, a 23-year-old Tel-Avivian whom he met six years ago.

When a hucker plays too much tennis, he is liable to find himself giving a sudden loup in bed, as he dreams of serving or smashing. Does this happen to Glickstein?

"No, I never dream about tennis, but I think about it deeply, particularly when I lose. I go over the game in my mind time and again to see where I went wrong. But there is a great danger: staleness. When I feel I'm going stale, I come home to Israel to relax and to recharge my batteries."

"As soon as I get out of the army," says Porsks, "I plan to play the circuit regularly — if I succeed. It all depends on success."

The gangling, modest, Haifa-born Porsks began playing tennis at the age of eight at the Carmel Country Club, where he was coached by Shmuel Dank. At the age of 15, national coach Ron Steele took him over. He has been in the national squad for four years, and generally plays as the No. 2 racket to Glickstein in the Davis Cup team, twice finishing as runner-up to him in the national championships.

"So far, I've certainly enjoyed the circuit," he says. "It'll be a good life for some years, although I think I wouldn't like it for too long. A few years, until I succeed."

"What's success? Getting to be No. 1. When I get there, maybe, like Bjorn Borg, I'll retire."

□

Philip Gillon

Glickstein, (below) Shahrar Perks.

THE JERUSALEM POST MAGAZINE

PAGE NINE

THIS IS a book about a fight over a job. In one corner: Rupert Murdoch, perhaps the greatest press mogul in history, who had just added to his existing empire (*The Sun*, *The News of the World*, *The New York Post* and some 80 other periodicals) the highest acquisition of them all: *The Times* of London.

In the other corner: Harold Evans, for 14 years editor of *The Sunday Times* (likewise acquired by Murdoch), who had recently been promoted — by Murdoch — to edit the *Times* daily.

After Evans had spent a year in his new post, Murdoch decided to get rid of him. Reason given in the book: his refusal to be subservient. When the previous owner, Lord Thomson, had decided in October 1980 to sell the *Times* groups of journals, Evans tried hard to save both his own paper — then still *The Sunday Times* — and his job.

What was there to save? Well, its high standards and its editorial independence. An idealistic purchaser was required, therefore, and the inclusion in the contract of a clause that prevented the owner from exercising any kind of control over the paper's contents.

Murdoch accepted those terms, acquired the two papers — and proceeded to break his word. He kept interfering; yet one gets the impression that he didn't say much or say it often or even impose his views on the editor. What he did was to apply pressure in other ways that seriously impeded the work of the paper.

He did not, for example, tell Evans what the paper's budget was. Expenses drifted down from on high (Murdoch's abroad, he keeps all the figures in his head, the stuff are no good, they aren't up to doing the calculating, we'll soon work it out) until one bright day, 10 months into the budgetary year, Evans was accused of over-spending by £2m.

The book is brilliantly readable. Murdoch is presented as petulant and horrid. Evans is trying to do his own job, working round the clock against impossible odds. The reader's sympathies are with Evans. The climax approaches. Inevitably the typed note arrives, demanding instant resignation.

Is the owner entitled to do that? Thanks in part to Evans's efforts, a number of "national directors" had been added to the board, who represented not the shareholder (Murdoch) but the public interest. Their consent was needed for an editor's dismissal.

Even that, however, was complicated: one of the national directors, a distinguished person in his own right, had been chosen by Murdoch himself, and tended to see the public interest through Murdoch's eyes; so consultations had to be arranged without his participation.

THE POINT is that Evans's safeguards did not work. All guarantees and precautions are unavailing when the owner is a single person endowed with enormous financial resources. Lord Robens, former chairman of the Coal Board and most able of the national directors, gave wise counsel. To maintain this struggle would be futile. Suppose Evans managed to hang on to his job (and the national directors would in this case support him), what kind of life would that be? How could an editor run a paper if he were in perpetual conflict with the proprietor?

Evans stuck it out because a principle was at stake. He felt he was holding off the forces of darkness. Murdoch wanted less criticism of Thatcher and more space devoted

Trouble with Harry



GOOD TIMES, BAD TIMES, by Harold Evans. London, Weidenfeld and Nicolson. 430 pp. £11.95

David Krivine

to sport. To allow him his way would have been the thin edge of the wedge. *The Times* would become subservient; its freedom to dig out the truth, and expose abuses, would be curtailed; it would become an instrument for Murdoch's private interests.

The ideals inspiring the embattled editor were lofty. He quotes one of his predecessors from the last century, Thomas Barnes, who saw newspapers not as the means by which government could influence people. Rather, it was the means by which people would influence government. Newspaper-owners are likely to be businessmen requiring the authorities' favour in many ways. Hence the need for editorial independence.

But was that really the issue, or was Evans fighting for his job? Sometimes he seems to protest too much. He "discovered" that his own personal secretary was intriguing against him, reporting secretly to the enemy on each of his meetings and phone calls. It sounds paranoid. Could it be that Murdoch simply wanted a better editor? This book presents one side of the argument, the trouble is that we do not hear what the other side has to say.

The test could be what happened to *The Times* after Evans went. In March of last year, his new editor, Charles Douglas-Horne — Evans's deputy-editor, who had "stabbed him in the back" — became Murdoch's croutet? His *Times* declined from its great days as "the Thunderer" and became a vulgar tabloid, with its staff unable to speak their minds? I do not read the English press, so I have had to consult others. Nobody seems to have detected any

difference. During an evening I spent recently with both Murdoch and Douglas-Horne at the house of one of my editors, I observed, during a small interchange between the two, that Murdoch was significantly more pro-Israel. Judging by the policy of his newspaper, Douglas-Horne has taken no notice.

THIS BOOK is about a personal quarrel. It is never-written, especially in the section dealing with the search for new owners, and in connection with the endless negotiations with innumerable potential purchasers. Yet the passionate and racy style grips. Evans's detailed account of his day-to-day activity in running this ancient journal — infused as the story is with his exciting battle against sinister maneuvers and wicked forces — displays absorbingly the mechanics, complexities and pitfalls of newspaper life.

The book highlights fascinating questions. For instance, editorial independence. Evans makes a lot of that, but does it mean much more than the freedom of Evans to be boss? The aim of an editor, he says, is to tell the truth. The implication is that, if people argue with him, they are anti-truth, since only the editor is devoted to truth-telling.

The editor in fact has other purposes, which can blur his objectivity. Moreover, truth itself is not a simple matter, there can be many versions of it. I am not talking of plain physical facts, like who won yesterday's by-election. Reporting such information is not controversial. But evaluating it is, and there can be several opinions. A man punching an innocent bystander on the nose is committing an offensive act. Is a British attack on Argentine forces in the Falkland Islands an offensive act?

The point I am trying to make is that there is not always a right and wrong. Policy-makers on a newspaper can dispute with each other for good and honest reasons. I SAID the editor has additional functions, apart from the pursuit of

absolute objectivity. One of them, which Evans believed in strongly, is maximum exposure, which connects with the publication of R.S. Crossman's diaries.

Crossman described in remorseless detail everything that went on inside Harold Wilson's cabinet. Evans had the opportunity of printing this account. The government imposed a 30-year ban because the material was confidential.

Evans went to court, unsuccessfully. He appealed right up to the House of Lords, and lost there too. Undismayed, he took his case to the European Court of Human Rights, whose tribunal of 20 judges found in his favour by 11 votes to 9.

He was a fighter, that must be said. If he hadn't been, the diaries would have remained unpublished. Sadly enough, morale was damaged by Crossman's merciless revelation of the government's incapacity to solve the country's problems. But Evans was right to get the story printed, that's what democracy is all about.

In cases of excessive zeal, editorial discretion does need curbing. Evans's passion to expose could clash with his declared passion for truth. On those occasions (rare perhaps), objectivity is liable to go by the board.

SOME YEARS AGO, *The Sunday Times* published a long and ugly tale of Arab civilians tortured by Israeli interrogators. The insight-investigating team collected all their evidence from the Arab side, they had checked nothing with the Jews. Asked by *The Jerusalem Post* about this disparity, Evans replied lamely that he did not want to endanger his Arab informants.

Perhaps he did not want to endanger his headline-hitting story, either. There is always the bias towards sensation, and it may be Murdoch does not share it. It would explain his greater conservatism.

Murdoch's objectives may not be completely sinister. If the editor isn't always an angel, the owner is not necessarily a monster. Detached from the paper's daily routine, he may have useful comments to make. In the same way, a company director, if he is a good one, can be the valued confidant and adviser of the managing-director.

Besides, can the proprietor in practice be kept out of all decision-making regarding the structure and contents of his own periodical? If the Thomsons, who were the previous shareholders, did not interfere, I suspect it is because they had nothing to say. Indeed their venture ran into heavy losses, so that the utility of their self-effacing attitude became questionable.

Perhaps it would be better if everyone had a say. Instead of editorial independence, there would be collective responsibility, with an editorial board to lay down guidelines that represented owners, staff and public.

THERE ARE MANY ways of running a daily journal. Evans's method was not always wrong (he won the Editor of the Year award in 1982/83). It was just different from Murdoch's. Nobody is agreed about what a newspaper is supposed to do. Should it debunk? Or should it be constructive, and give credit where credit is due?

There is no fixed answer to these questions. It follows that tussles like Evans's with Murdoch will always occur and outraged protea like the one in this book will continue to be uttered.

Code words

ETC. A Review of General Semantics. Vol. 40, No. 1. San Francisco, International Society for General Semantics. \$5.95

David Brauner

THE COVER of this quarterly carries two titles and two subtitles: *ETC. A Review of General Semantics and et cetera: A Journal devoted to the role of symbols in human behaviour*. Between these two rather undefined frontiers is found a patchwork of articles, book reviews and correspondence ranging from traditional Hayakawan semantics to formulations couched in the terms of strict logic.

Some of the titles alone are daunting, for example, "Dialectic and Lebenswelt: Phenomenology's Attempt to Refurbish Dialectical Analysis" by John Murphy. Justice could hardly be done to even one of these articles in the space of this review. However, most of the contributions to *ETC.* are far less esoteric and can be more easily understood and appreciated. In the light of them, "One Hand Clapping," Rosemary Courtney draws a bead on the contradictions between language and reality. Libraries (from the Latin root *liber*, book) are no longer depositories only for books, they can be for toys and records; grapes; and the koala bear is not a bear. Etc., etc.

Sydney Harris, in "The New Profession of Sports," castigates professional sportsmen by focusing a semantic spotlight on the subtle change in the meaning of the word "profession." Where once the professional was the opposite of a tradesman, he is today the opposite of an amateur. The professional, until the Industrial Revolution, was a man of honour who put his profession ahead of his own well-being. Today the "real professional" is a man who puts his bank balance before fair play and good sportsmanship.

ON THE subject of Israel, Alfred Fleishman writes in "Security versus Rights: A Different View of the Israeli-Arab Communication Problem" that the code words "human rights" and "legitimate rights" are indelibly associated with the Palestinian people while the expressions "secure borders" and "security" are linked with Israel and the Jewish people. Israel's obsession with "security," contends Fleishman, arouses none of the emotive response evoked by the word "rights." These words, to Israel's detriment, have fogged the issue, although security, in actual fact, provides the foundation for a claim to rights.

Following Fleishman's article, Azary Messerer sketches in a few moving sentences the life and death of his friend Dr. Leonid Tsipkin. In "Death of a Writer-Refusenik" he tells the sad story of how Tsipkin was separated from his only son Michael.

When he requested an emigration visa to rejoin his son, he was first demoted and then dismissed entirely from the Institute of Polymers where so much of his life had been devoted to fighting disease. He was refused the visa by the Russian authorities, and died in despair at the age of 56. Tsipkin was on the team that introduced the polio vaccine to Russia. He wrote a novel, about to be published in U.S., on the life of Dostoevsky.

Spare that tree

ANTI-SEMITISM denies our rights as human beings; anti-Zionism denies our rights as a nation. It is modish, today, to be anti-Zionist, and maintain that one isn't, at the same time, anti-Semitic. I read recently a compilation of articles about TAZ, a radical group based in Berlin. All the articles presented this argument with different degrees of complexity. There were several Jewish names attached to them.

Ernest Volkman, an American Jewish journalist with a taste for the bombastic but less feeling for factual accuracy, and Jacques Givet, a French Jewish poet and philosopher, who is of Russian origin and a survivor of the Holocaust, deal with this question, though their basic frames of reference differ.

Volkman focuses almost entirely on the United States, and sketches the history of anti-Semitism there. "The truth is that while anti-Semitism as a term did not exist until the late nineteenth century, anti-Semitism as a fact existed in this country right from the first moment the Jews arrived here." However, what Volkman is really interested in is not the history of anti-Semitism in the United States but what, in his view, has been happening there since the Second World War. "It was the general lack of open anti-Semitism in the two decades following the end of World War Two that lulled the American Jewish community into the error of failing to spot the symptoms of the new anti-Semitism that began in the late 1960s."

The two sources of this new anti-Semitism, according to Volkman, are the blacks and the question of Israel. The explanations for the mildness of anti-Semitism in the United States prior to 1965 no longer hold. "There are in fact two branches of the new anti-Semitism: one can be called indifferent anti-Semitism, which argues in effect that the Jews of America are either an annoying hindrance to larger concerns or simply do not exist as factors in any consideration; and a casual anti-Semitism, in which anti-Semitic statements are made, not out of an animosity, but out of ignorance or an insensitivity to the reactions of Jews. These are, in effect, two sides to the same coin of the new anti-Semitism."

SO FAR so good. Undoubtedly, this is a plausible thesis. However, Volkman is less successful when he attempts to back his thesis with facts. The detail is extremely sloppy, and he doesn't carry various ideas and processes to their logical conclusion.

For example, he describes the great betrayal of black anti-Semitism, but doesn't deal with the fundamental question as to whether it is a passing phase, which will be forgotten once the blacks fully "assert" themselves in American society, or whether it is the expression of a latent prejudice which may be expected to grow in intensity.

Volkman tends also to wrench facts out of context, and then to exaggerate them. A reader may conclude, from the various manifestations of anti-Semitism described by him (not all of which I would accept as anti-Semitism), that, since the time of Nixon's presidency, anti-Semitism has been a guiding element in America's Middle East policy. (even Kissinger seems to

A LEGACY OF HATE Anti-Semitism in America by Ernest Volkman, New York, Franklin Watts Inc. 358 pp. \$16.95.

THE ANTI-ZIONIST COMPLEX by Jacques Givet, Englewood, New Jersey, SBS Publishing. 167 pp. \$11.95.

Susan Hattis Rolef

stund accused).

Volkman fails, however, to acknowledge the support, both material and moral, which the United States has given Israel in the last decade, or to explain why the United States is Israel's main (only?) friend on the international scene, if its policy-makers are so anti-Semitic. In fact, he does not really seem to distinguish between genuine criticism of Israel and its policies, anti-Semitism and anti-Zionism.

I once explained the difference to a Japanese journalist (in an attempt to find an example relevant for Japanese perceptions) by comparing Israel to a tree which has grown wild. Those who sincerely criticize Israel, whether from pain or anger, want to trim that tree, though there may be genuine differences as to how it should be trimmed. The anti-Zionist wants to cut it down altogether. Only this will satisfy his aesthetic sense.

Volkman discusses the forms of Arab blackmail in the United States especially the Arab boycott. However, when he discusses American anti-boycott measures (the United States is the only country which has introduced fairly effective anti-boycott legislation), he's too impatient to check his facts thoroughly.

He demonstrates the same tendency quite clearly, toward the end of *A Legacy of Hate*, when he refers to the Jewish museum in Prague, first established by the Nazis to "commemorate an extinct race." The museum Volkman describes is a beautiful that it could belong to some other world. I have visited it several times, and I wonder what gave Volkman the base for his fantasy.

What is strangest, however, is his conclusion: "What, then, should the Jews of America do about anti-Semitism? For one thing, stop studying it..." "Will the American Jewish community survive?" Volkman asks. His reply takes the form of the story about the Jewish museum in Prague, and a Jewish ghost crying out *Am Yisrael Chai*. In fact, Volkman seems to sympathize with the League for Jewish Defense. He doesn't have any real answers. Zionism isn't even proposed as a solution.

JACQUES GIVET, in his *The Anti-Zionist Complex*, does make a distinction between anti-Semitism in the United States and anti-Zionism. He treats the United States as a democracy, governed by the rule of law. Human rights are not merely an empty phrase there. It is a state where a man can employ legal means to defend his rights, and appeal to moral values.

Givet makes a careful distinction between moderate and extreme anti-Zionists, between right-wing and left-wing anti-Zionism, between Jewish and gentile anti-Zionism.

So who's catering?



Knesset Member Avraham Shapira married off his daughter last week in Tel Aviv, an affair that had half of Israel — and New York — wishing they were there, the other half was 3,000 guests attended the "wedding of the year."

A hairdresser was flown in from New York to coif the thousand-odd wigs; entertainment was brought in from overseas, plus a legion of local talent such as 150 policemen, security guards, and an explosives-sniffing dog that was put in charge of the gifts. The cost of the wedding? An estimated quarter-million dollars. One wonders how long it will take to write out all those thank-you notes.

Friends of Israel abroad would have missed this story, as most newspapers around the world generally ignore the human aspect of the Israeli scene, in lieu of the more sensational. Israel has more to say for itself than the military, politics and the economy. THE JERUSALEM POST INTERNATIONAL EDITION reports ALL the news from Israel and the Middle East, the good with the bad, in 24 pages taken from the week's issues of THE JERUSALEM POST. Order a gift subscription for someone in love with Israel.

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COURAGE HAS many faces. Single, brief acts on the battlefield are often dubbed manly instances of courage, whereas the ability to maintain a steadfast response to peril or adversity over a long period is usually considered a womanly virtue. These ascriptions derive in part from the historic fact that men have gone to war, leaving women to prove their mettle on the home front.

Aranka Siegal's *Upon the Head of the Goat* offers an object lesson in womanly resoluteness, combined with daring and ingenuity, in the character of Rise Davidewitz, mother of Piri (as Siegal calls herself in the story).

Piri's stepfather is drafted into the Hungarian army at the beginning of the war, sent to the front, and — but for one lightning visit — never seen again. His army payments never arrive, and the family is dependent on the income from their shoe store, taken over by a non-Jew who grudgingly gives Rise less and less of the profits.

Left to fend for five children, two of whom are very young, and a toddler grandchild — end with food becoming scarcer — Rise puts to good use what she has learned from her own mother, a peasant in the Ukraine. She buys a goat to provide milk for the youngest children, and harvests vegetables from her garden, keeping them in wet sand so they will provide a continuing supply of soup greens. In time, even these resources are lost.

THE STORY of the privations endured by Piri and her family is not new. In fact, the physical hardships described seem less severe than those undergone by Jews elsewhere in Europe who spent months and years, rather than days, in overcrowded ghettos prior to their deportation.

What is of interest here is the determination of Piri's mother not only to provide for her children, but also to share what little she has with others, and to maintain humanity and dignity at all times. Rise

Loss of innocence

UPON THE HEAD OF THE GOAT: A Childhood in Hungary 1939-1944 by Aranka Siegal. London, Dent. 214 pp. £5.95.

INSIDE BELSEN by Hanna Lévy-Hass. Sussex, The Harvester Press. 134 pp. £9.95.

Esther Hecht

hefriends another fatherless family and helps to set up a secret shelter for Jews fleeing Slovakia, she teaches her daughters how to spot refugees on the road and lead them to the safe house.

In 1944 the Nazi dragnet catches the Jews of Beregszász, Piri's home town. They are herded into a brick factory where Rise finds the earlier arrivals disorganized and despondent, unable to help themselves and each other. She immediately sets about creating a "home" for her family, and courageously demands, and wins, improved conditions for all.

"Some agreed with trying to get organized. Others smirked. 'What good would it do to settle in?' We might even be transported tomorrow."

"Then," Mother answered, "let us do it for today. It is still better than just standing around. If we do not, we will soon turn into just what the Germans want to believe we are — dirty vermin."

Quietly, but dramatically, Siegal's book demonstrates the possibility of choice, even in extreme circumstances. But this is not only a tale of exemplary adult courage; it is also the story of a child's growing up.

The first-person narrative opens when the heroine is just nine, and things like border disputes are still a mystery to her. When she first hears of Hitler she is too young to understand her grandmother's words: "As long as there are wars they will

always need scapegoats, and as long as we are here, we will be chosen." Piri's loss of innocence involves learning this bitter lesson, hence the title of the book.

Piri's coming-of-age also has a more normal side. In the brick-factory ghetto, just as she is learning from her mother vital lessons in survival and in helping others, Piri falls in love. Set against the wretched physical conditions, the fears and uncertainties of the ghetto, and the terror inspired by the arrival of the cattle trains to take them to Auschwitz, the description of Piri's fast-flowering romance is wrenchingly poignant, and at the same time is a tribute to youth and the powers of life.

HANNA Lévy-Hass' *Inside Belsen* is the perfect companion-piece to Siegal's book. It begins with arrival in a concentration camp in 1944, the year that Siegal and her family were transported to Auschwitz, and it, too, is written by a woman. Moreover, it provides one explanation of how some individuals retained their essential humanity under conditions that were intended to turn human beings into beasts.

In this case, a devout belief in Communism, and the dream of creating a better world, feed the spirit of the Yugoslav-born teacher. These ideals generate an uncommon concern for others, and the drive to care for the sick and dying when she herself is deathly ill. Mere survival, at the cost of one's moral scruples, she says, is not worth the effort. Her conviction is all the more impressive when one keeps in mind that Lévy-Hass chose deportation to save the 30 elderly Jews in her town from the reprisals that would surely have followed had she fled to join the anti-Fascist partisans.

In her actions Lévy-Hass displays some of the personality traits that

made Siegal's mother a potential leader: a practical bent, and an ability to organize those around her, to mobilize them into useful, helpful cooperation. Much of Lévy-Hass' diary is given over to lamenting the gross inequities resulting from the camp, but she also recounts how she organized the women to take over the food distribution and make sure that each person got a fair share.

In addition, Lévy-Hass took upon herself to teach the children — bedraggled, starving creatures with all normal rules and limits lost — without books or any other materials, and despite the prohibition against teaching in the camp. Few children were able to accept the discipline of learning in the madhouse of Belsen, but for those who could it was the only positive element in a morass of misery.

Unlike Auschwitz, Belsen had no gas chambers. The policy at Belsen was simply to let the inmates starve. Death was slow and painful, and the sight of hundreds and thousands of fellow sufferers constantly before one's eyes, the desperate crowding, the wretched diet, the constant fighting, made it all the more horrible.

The nadir of despair in Lévy-Hass' diary is reached when, just prior to her liberation, she realizes that in spite of the Nazi pretense that Belsen was a temporary camp for civilian or military prisoners, Belsen was deliberately established and equipped in order to exterminate thousands of human beings methodically and with scientific thoroughness. And even if the situation lasts only for another month, it is unlikely that a single one of us will survive."

IT WOULD seem that to keep a diary under such conditions would require outstanding courage. Lévy-Hass denies this; it was not an act of courage, she says, but the fulfilling of a deep spiritual need, which other inmates recognized and helped her accomplish. The result is an important document, both of the

atrocities and of the quiet heroism of those who — just barely — retained their human image.

The tide of books about the Holocaust is ever-swelling, and it is easy to feel that one is drowning in it... Siegal's and Lévy-Hass' accounts were of particular interest to me because I have often tried to imagine how I might have behaved had I been in their place. It is, after all, only an accident of history that my parents escaped from the Nazis and that I was born, during World War II, in the U.S.

About eight years ago, when I was pregnant with my second child, I heard for the first time from my late mother's sister the details of how the family escaped from Vienna. In the first half of 1938, one by one my grandparents and uncles and aunts fled to Palestine. My mother could not travel as she was then expecting the birth of her first child. On Kristallnacht my father was rounded up by the Nazis but managed to escape to Belgium. My mother, travelling with false papers as an Aryan unwed mother, joined him in Antwerp, from where they sailed, with the last fortunate few, to the U.S.

Like many Holocaust survivors, my parents told almost nothing of their experiences to their children. But as my aunt spoke, I felt that I had entered my mother's life, and for the moment I lived her helplessness, and the desperate desire to preserve the life in her womb.

That intuitive leap back into history is now augmented by the stories of two courageous women, told by exceptionally articulate narrators. The knowledge of the spirit and actions of these women is humbling, and the question of how I would have behaved in their place is unanswerable as ever. One certainty, however, emerges: that for those of us who know the Holocaust only at second hand, to pass judgment on the behaviour of the victims — to pronounce blasphemies about sheep led to slaughter — is the height of unforgivable arrogance. □

A JERUSALEM schoolteacher has written to ask me if her class should collect old tin cans for recycling as an ecology studies project. Another reader asks if there is anything to be done with the used aluminium foil she has carefully saved, including the lids from dairy products.

Unfortunately, I must answer both of them in the negative. To the best of my research, there is no outlet in Israel at present except the garbage heap.

In order to get a better understanding of the matter, I took a trip to Tin Can Alley, as I am tempted to nickname the huge industrial complex in Petah Tikva belonging to the Israel Can Company. The firm, which is owned by the Discount Bank group, also has a plant in Kfar Sava and a new one in Ma'aleh Adumim. Established nearly 60 years ago, it shares the local can manufacturing business almost equally with Lagoon Box and Can Co. of Kibbutz Yagur. Together they control 95 per cent of the market, with the remainder supplied by some very small firms in Israel and across the Green Line.

The term tin can is something of a misnomer. Modern cans are made of steel sheeting with a thin layer of tin on each side. The interior gets a vinyl lacquer (i.e., a plastic) coating.

Our local manufacturers get their raw material from abroad in the form of finished steel sheets with the tin already on them. They apply the interior and exterior coatings after the cans are made.

Technically, it is possible to recycle old cans, but it requires sophisticated equipment to separate the tin from the steel, and there is none of this in Israel yet. Israel Can's secretary, Natan Brenner, told me that it would be worthwhile to introduce some, because of the high world price of tin. He says the problem here is not technical, but organizational and financial. Discussions are going on at various levels, including the Interior Ministry's environmental protection department, to determine the most efficient system for salvaging and recycling old tins and whether this should be done by private industry or through the municipalities' garbage dumps. Garbage dump separation of materials for recycling is an expensive process, and only the more prosperous big cities in the world do it.

Brenner tells me that production-line waste from local can factories is sold abroad to countries which have the facilities for removing the tin.

My Uncle Harvey in Elyria, Ohio, to whom I referred last week tells me that tin-coated cans have not been collected in the U.S. since World War II ended, but aluminium beverage cans are collected and recycled. He adds: "Some people buy aluminium foil, we do not; it burns up in melting and is dirty."

WHEN DISCUSSING cans, one must make a clear distinction between food and drink containers, says Brenner, whose firm makes both. Israel has been making its own food cans for decades, but the new-fangled pop-open cans for drinks were all imported, empty or filled, until two years ago, when Israel Can began supplying the local beverage firms. Already it does not pay to import empties. Next year, the competition at Kibbutz Yagur will join this field, Brenner reports.

In contrast to the U.S., where drink cans are aluminium and recycled, the local ones are made from tin-coated steel, the same as food cans, only thinner. This is cheaper for us, and just as good or

Tin can alley



MARKETING WITH MARTHA

better, says Brenner. Drink cans can be made of thinner, lighter steel, because beer and carbonated beverages are cold-filled, and the carbonation actually helps push the sides outward. Food is hot-filled, and there is a tendency for the cans to buckle inward if they are too thin.

Our local beverage cans are not quite as light as the European ones, because they are still made from three separate pieces of steel, instead of the sophisticated "draw-and-iron" method, which forms the bottom and sides from a single piece, Israel Can Co. is planning a plant with the new system, and hopes to find export markets for unfilled cans.

REGARDING my recent articles about the battle over plastic, glass and metal containers for liquids, Brenner contends that "the future is metal." He argues that glass is difficult for commercial channels to handle because it breaks easily, and that people find metal cans more convenient and attractive than plastic, once. He admits, however, that metal cans are relatively expensive — the Israeli drink manufac-

ture pays about IS10 today for a can which holds 330 ml. of liquid.

Nevertheless, the use of cans is steadily on the rise. Even the per capita use of food tins is increasing, says Brenner, though people here still use far less tinned food than in most Western countries. I asked whether an economic recession would affect the sales of tinned products. Brenner said it would certainly decrease sales of products in expensive aerosol cans — of which Israel Can Co. is the sole local manufacturer — but he did not think it would reduce the sales of tinned foods.

THERE IS an Israeli Standard, No. 136 for tin-coated steel cans for food products. But it is not compulsory, and not one manufacturer has bothered to apply for the standard emblem (*rav taken*). However, Brenner assures me that his firm produces its cans in accordance with the standard, and one assumes that the other major manufacturer does too.

At present, food manufacturers are not affected by the standard, but Dr. Jerry Westin, director of the Health Ministry's Food Administration, hopes this will change when the proposed Food Packaging Law is passed, maybe in a year.

So long as food manufacturers buy from either of the two big can manufacturers, we probably have little to worry about. But there is still the other 5 per cent from alternative sources. These may include Arab plants in Judea and Samaria, and one wonders if these are up to local standards.

The consumer doesn't really know or care which manufacturer made his food tins, although there are little markings on them — in the form of groups of dots — by which he can be identified. This information would only be relevant if some charge needed to be made about the quality of the cans themselves. Brenner does not recall his firm ever being involved in a court case, when a spoiled product is found, and any charge is generally levelled against the manufacturer of the food, not of the container.

BRENNER says that very little goes wrong with tin cans nowadays. Obviously, they must suit the type of food for which they are designed and his company maintains large testing laboratories and advisory services.

Nevertheless, one does occasionally encounter a can which has swollen at the ends. This indicates that the contents are spoiled and should on no account be used.

You should take the can back to the store where you bought it, and either have it exchanged or your money refunded. Or you can take it to your local Health Ministry office, which will decide what action is warranted.

A tin which is dented on the side, but not swollen at the ends, is perfectly safe to use, the manufacturers tell us, though many people prefer to avoid these as well. Such dents are the result of mishandling.

Brenner says it is almost unknown for the interior vinyl coating and tin layer of a can both to come off so that the contents come in contact with the steel. Sometimes the tin layer does interact with the food, but this is not harmful, he says. In fact, in certain products such as citrus juices, it actually improves both the colour and the flavour to introduce a deliberate degree of "dulling" — i.e., interaction between product and the tin layer.

Brenner also says there is no danger from rust on the exterior of a tin. But some people, myself among them, prefer to avoid rusty tins,

which may have been standing around too long or under improper conditions. Israel Can Co. agrees with virtually all consumer experts, that tinned foods have a good shelf life of two years. There is probably no harm in using tinned food that is older, but the flavour may change, or the nutritional value decline.

ANYONE can learn to decipher the code-dating on an Israeli tin. There are letters and numerals embossed in the top or bottom (or occasionally just stamped on with ink). The letter is a code for the food manufacturer and the number, for the type of product. The next line consists of a single numeral, which represents the year of manufacture (3 means 1983), then a space, and then a number of one to three digits which stands for the exact days of the year. Hence, "3 46" would mean February 15, 1983.

Of course, we can't decipher the code on imported cans, and one occasionally hears merchandise is "dumped" on Israel because it is too old or too inferior to be sold in the manufacturing country. The customs authorities presumably know how to decipher the code dates on the imported tins, but on our grocery shelves, we can't tell how old they are. This is one more reason for preferring "blue-white."

MY ARTICLES on recycling of packaging materials have brought more reader response than almost anything I have written about in recent years — all of it in favour of greater efforts to collect and recycle such items for both economic and anti-litter reasons.

One of the most knowledgeable and articulate reactions came from a Dutch Jew who maintains a second home in Tel Aviv, Henry ("Dick") Polak, a board member and former managing director of C. Polak's Glasindustrie in The Hague, one of Europe's large glass manufacturers. He claims that nowhere in the world is glass bottle collection for recycling as successful as in Holland, where 35 per cent of all non-returnable bottles are collected in neighbourhood "bottle banks."

Nat obviously, but mustard, mayonnaise and other dressings and wines and brandies all come in non-returnable bottles, and the increasing collection and recycling has greatly minimized the amount of household glass which roaches the garbage dumps.

I particularly enjoyed what Polak had to say about the Dutch experience with non-returnable PET-type plastic soft drink bottles. But within a month of their appearance, consumer organization representatives advised TV viewers that for the price of three litres of Coca-Cola in plastic bottles, they could buy five litres in the traditional heavy glass bottles, if they were prepared to "schlep" the returnables back to the shops. The PET bottles disappeared from the market almost immediately.

In Israel, where the price difference is a less dramatic but none the less tangible 20 per cent or so, family-sized glass bottles of soft drink have almost disappeared in favour of the more convenient but costlier plastics, which are neither returnable nor recyclable.

But we are still waiting for the long-promised glass bottle collection bins.

Perhaps a little Lowlands country which has a history of reclaiming land from the sea could teach us a thing or two about reclaiming usable materials from the garbage heaps. □

Martha Meisels

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